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the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

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CURRENT SHOWS AND COMMENTS

SEASONABLE FARE

BY PERSPEX

FOR those who take sides emphatically in the strife between traditionalism and modernism the month has provided a challenging exhibition by either party. At the Royal Academy that doughty champion of the academic, Sir Alfred Munnings, has been honoured by a one-man show in the Diploma Galleries; at the Tate Gallery the Contemporary Art Society have one of those shows of specially invited artists working to a set theme with the promise of definite patronage by the Society itself and help to galleries desirous of possessing any of the works shown. As the invitees are usually, though not invariably, non-academic, the result is a fanfare for that side. The works purchased by the C.A.S. are clearly an encouragement to this.

Truth to confess, I was a little disappointed by the Munnings exhibition. This, not because I believe that a blue line and a green smudge are in some mysterious way *art*, and the excellent painting of horses and riders in English landscape are shudderingly vulgar colour-photography, but perhaps because more than three hundred pictures by one artist are inevitably too much. That they bespeak the tremendous gusto which is the basis of Sir Alfred's extravert personality, and are but a tiny proportion of his enormous life-work; that almost every one is well painted, and the best excellently so; even that they are varied, and among the horses and gipsies, jockeys, hounds, and all such things which he has made especially his own there are occasionally lovely quiet landscapes under snow or even interiors; all this can be granted. I feel sure that we would have granted it more easily if there had been a hundred less pictures and those the best from all sources. I remember seeing at Leggatt's about a year ago a large impressive picture of a timber wagon drawn by two great horses through a wood. I would have more than willingly sacrificed several of the works exhibited to have seen this again, and there must be others of that importance and quality. Now and again, as in "Pigs in a Wood," for instance, this exhibition shows the artist at his best; too often it demonstrates his sheer dexterity in the world of the equestrian classes which he has made his own.

"There are two classes in this country, the equestrian classes and the neurotic classes": Lady Utterword's dictum (with which I am sure Sir Alfred entirely agrees) would give the Contemporary Art Society show wholeheartedly to those others. Faced by the sculpture in the entrance gallery, I incline to agree; though the recognisable figures by George Erlich, Karin Jonsen, and Seigfried Charoux at the remoter end redeemed it. The terrifying shapelessness of the rest, strangely labelled so as to conform with the allotted theme, reveals just how far the others will go with art. Sculpture is still in the waste land of abstraction from whence painting is painfully emerging. Some of the painting in this *avant garde* exhibition is still there also, though less of it than appeared in the last show of the kind, when the "Figures in a Landscape" were so disconcertingly unlike human beings and their environment was equally unrecognisable as landscape.



LE PROMENADE SUR LES REMPARTS.

By WATTEAU.

From the exhibition of XVIIIth-Century French Art at Wildenstein's.

PERSPEX's choice for the Picture of the Month.

The theme of this show should have given a lead towards landscape and nature. European art in mediæval times discovered nature largely through the search for the presentation of this subject, as the miniaturists, depicting the months in the calendars of the old Books of Hours, found themselves recording the changing beauty of the earth. Faced by this challenge of the avowed scheme, some of our moderns take at least a short step back towards nature. I have yet to discover what William Scott's ill-drawn, drearily coloured, and altogether obnoxious frying pan has to do with it. We know that it is his signature tune, and obviously he has picked up one of the ordinary still-life subjects, added the word "Winter" to the title, and packed it off to the C.A.S. as "Winter Still Life." Whereupon the C.A.S. have not only hung it but bought it, and in due course it will be presented to some museum, to the glory of William Scott, and (I would like to think) the perturbation of the Gallery Director who cannot profitably look this gift horse in the mouth.

Happily there were better pictures and purchases, and I was glad that Mary Kessell's poetic interpretation of the form, colour, and mood of "Winter Wood" had also been bought by the C.A.S.; as well as Derek Hill's "The Season of Thaw." Another delightful work by a woman painter, full of feminine quietude and charm, was Mary Potter's "Burning the Leaves"; and again it was good to see that this had been bought by a provincial art gallery—Swindon, in this instance—which is the allied idea for patronage in these C.A.S.-sponsored shop windows for the art of our time. There was interesting colour by artists who, half-way back from abstraction, see nature as rather formless juxtapositions of fierce primary colours. William Gear, on the other hand, had departed from his earlier Berlin woolwork style to divide his large canvas into three singularly graceless shapes, had painted one dirty white, one dirty red, and one

dirty grey-green. The title was "Winter Landscape." This, in the current jargon, indicates that he is becoming a "figurative painter." I did enjoy some of the figurative paintings by artists whose old and tried capabilities enable them, for symbolic or other reasons, to draw the figure: John Armstrong's "Spring and Winter," Michael Ayrton's "Summer." And I felt that Jack Smith's characteristically large picture of driving snow pierced by umbrella tops played fair to the set subject and was in its way effective.

The seasons are again the basis of the most exciting exhibition held in London during March: that of Alan Reynolds at the Redfern Gallery. The four important canvases, which are given each a wall of the first gallery, and the art of Reynolds generally, have been dealt with earlier in the columns of APOLLO, and that study forms the substratum of the introduction to the handsome album which serves as a catalogue on this occasion. It links Reynolds with the poetic and mystical approach to the universe of Samuel Palmer and Richard Jefferies; and, indeed, this intellectual and spiritual concern with his subject comes as a blessed relief in a world of art which otherwise can find satisfaction in a bent frying pan or a piece of rabbit meat. The evolution of Alan Reynolds's technique to meet the demands of his sublime theme has been most interesting to watch; for the spirit must be made flesh. I found in this exhibition greatest satisfaction in the water-colours. He handles that medium more surely than oil, which tends to go heavy and lightless in his hands. His use of red-blues for his skies in three of the four large paintings (the autumn is beautifully golden and thereby most appealing) gives the skies a darker tone than the earth, reversing the sources of light. It makes it all rather threatening, especially as he loves the spiky forms of vegetation, which he uses in fascinating detail in his foregrounds. His strength lies in the draughtsmanship of the details and his ability to use them to set off the immensity which he can convey by those menacing over-arching skies. He has happily abandoned for the time the tree forms which defeated him in earlier work and which he then rendered in summarised abstract. The more lyrical water-colours, with light rushing up the skies as from some source below the horizon are a joy. Not the least thrill in his work comes from the feeling that the earth really curves downward into infinite space, and the sky is not a stage backcloth but the visible ramparts of immensity. A poet, therefore, and a painter who is steadily mastering his medium to express the inward vision in natural symbols, Alan Reynolds, taking no short cuts, is rapidly becoming one of our really important painters.

Is the singleness of purpose which marks Alan Reynolds an essential to an artist? I thought so at the Lefevre, looking in March at the exhibition of John Minton's recent paintings and later considering those of L. S. Lowry, who is showing there during April. Minton is one of the most unsettled among comparatively young artists, and this exhibition shows him essaying half a dozen directions, each of which leaves one unsatisfied. Two large linear mural-like designs, one of them, "The Survivors," reminiscent of "The Raft" by Delacroix, the other "Coriolanus," have a curious kind of stilted romanticism. There are Spanish landscapes in several styles, one of the most successful, "The Road to Lloret," almost Impressionistic. There are some spirited marines of warships. There are portraits; unsuccessful these, because apart from anatomical weakness there is no recession from the picture plane so that the sitting figures never sit. Yet always, just around the corner, there seems to be accomplishment; but Mr. Minton should by now be more than a promising painter.

Mr. Lowry, on the other hand, has plodded determinedly along the line of his own, and "adding one to one, his hundred's soon hit." The element of caricature—most noticeable when, as in this show, he enlarges his pin figures on occasions—may detract, but his design and the quality of his actual painting serve him well. The seascapes with yachts are tenderly beautiful; the industrial towns seen as

designs in the horizontal and vertical also have a strange beauty. Mr. Lowry made himself a "Social Realist" before the term was invented, and for no purpose other than an artist's æsthetic one. This show carries his art another careful step forward.

The same can be said of Montane's so different art showing at the Adams Gallery, but this has also been fully dealt with already in APOLLO, so its charm and gaiety of southern spirit expressed in light tones and most luscious colour can be left to speak for itself. He has come into his own on the swing back towards Realism in France, but this is very far from Realism as we, or even the French, understand it.

The first one-man show of Richard Platt at the Leicester Gallery comes much nearer to that conception. Here are carefully observed forms put down very directly in designs of great deliberation, without much subtlety. Boats and seaweed, rocks, and some studies of pigeon lofts are the chosen subjects of this painter whose eye can see the formal meaning of unlikely things. Posteresque? Perhaps, but solid and scholarly, and clearly the work of a sincere young artist who knows where he is going.

The other room at the Leicester is given over to the decorative realists of yesteryear in a selection from the collection made by Lady Otteline Morrell at Garsington. The gathering in that Oxfordshire village under her wing of painters and writers and thinkers who were pacifists in World War I is a fascinating chapter of social history. Some of the artists were conscientious objectors who officially worked on the farm, but more importantly continued their painting. Others were friends from the Bloomsbury days, when the Morrells lived in Bedford Square and kept a salon there of the Bloomsbury set. The pictures include some lovely Henry Lambs in that vein of fantasy which, alas, he abandoned, some fine Constables, Johns, Duncan Grants, and Gilbert Spencers. They are fundamentally English, decorative and charming, and they reflect the personal taste of Lady Otteline and a period near, yet strangely remote. At the Leicester they form an exhibition delightful but almost as definitely period as the lithographs of "Paris in the Nineties" by Albert de Belleruche.

Meantime the world of the Old Masters is entered at Wildenstein's exhibition, "Important Paintings of the French XVIIIth Century"—a rather gawky title for a show of surpassing elegance. Wildenstein have collected the pictures from their own houses in London, Paris, and New York, and the result is delightful, not only because they have long tended to specialise on works of that school and period, but because they have here concentrated on rather intimate pieces. Two rather erotic Boucher ovals and a large Nattier "Portrait of a Lady in Blue and White Gown" were, I will admit, the kind of works to which I pay proper lip service as I hurry past in any museum. Many of the rest were intimate and appealing, chief among them a very lovely sketch by Fragonard, "La Liseuse," as dainty as anything the period produced. The exhibition reveals that versatility which was Fragonard's, for next to this sketch is a theatrical *tour de force*, "Mademoiselle Colombe en Amour," and there are landscapes and another portrait. Almost as appealing in its absolute simplicity is a "Portrait of an Artist," by Chardin, a late work, beautiful in its harmony of browns. Then there are portraits by Greuze which tend to correct our impression of him as a sentimentalist and to remind us that he was an accomplished draughtsman who could do magnificent painting if only he could get away from a pretty face. If the paintings of Fêtes Galantes are not, on the whole, represented at their best, though they have a fair showing, one fine Watteau, "Promenade sur les Remparts," amply redeems them. Perhaps it would look even happier if it were cleaned; but anyway it shows the artist in his happiest mood, with a host of those silken dressed figures which he made the fashion of his day. A charming exhibition altogether, and with an atmosphere entirely its own, it finds its mood in this work.



Fig. 1. Christ in the Carpenter's Shop. Marguerite, Countess of Suffolk.

ANNIBALE CARRACCI

By TERENCE MULLALY

THE real merits of Annibale Carracci are at last being recognised. To-day we are beginning to see him in perspective; to realise that he was an artist of great power and wide range, a brilliant organiser of large-scale compositions, a sincere religious painter, a penetrating observer of the contemporary scene, a masterly draughtsman and an innovator in the fields of landscape and caricature.

Annibale was born in 1560, that is at the time when what we call Mannerist painting was flourishing throughout the greater part of Italy. Yet Michelangelo lived until four years after Annibale was born, and Michelangelo was the pupil of Domenico Ghirlandaio. Nevertheless in Annibale's youth the painters of the moment were men much of whose work was a curious mixture of the erudite and the bizarre.

In his native Bologna, Annibale grew up in contact with paintings such as Pellegrino Tibaldi's frescoes in the Palazzo Poggi, Parmigianino's "S. Rocco" in S. Petronio, and with the work of other Mannerists like Orazio Sammacchini. And it is against this background that we should see him.

The changes that have taken place in the critical estimate of Annibale and of the Carracci in general are of great interest, and throw a revealing light upon the evolution of taste. There can be few instances in the whole history of art of so complete a refusal to look directly at the work of art, and so persistent and obscurantist an acceptance of a trite formula. It is, in fact, only within the last few years that Denis Mahon

has conclusively discredited the theory of the "eclecticism" of the Carracci. For it has until very recently been general to adhere tacitly to the convenient assumption that the Carracci, and an ill-assorted collection of their supposed followers, deliberately aimed at combining the several excellencies of their predecessors, and thus to dub them eclectics. The use of the word eclectic in this context goes back to the illustrious XVIIIth-century scholar Johann Winckelmann, and it was rapidly taken up and widely accepted. But the idea implicit in the term goes back much further. It actually had its origin in the XVIIth century.

During his short life, he died at the age of 49 and due to illness carried out little work during his last five years, Annibale was much in demand, and until towards the end of the XVIIIth century he was held in high esteem. In the XVIIth century, writers such as Malvasia and Dufresnoy were lavish in their praise, and in the XVIIIth he was acclaimed by Luigi Lanzi and many others. It was not until the rediscovery of the "Primitives" and in particular the revelation caused by the publication of certain books, among which Kugler's famous handbook of 1837, with its trite generalisations, was the most important, that the tide began to flow against the Carracci. Then by the time of Ruskin the Carracci were completely out of favour; he himself regarded them as "art-weeds," and similar views have been expressed until our own day.

It is only this century, with the accurate study of, and the revival of interest in, later Italian painting, that the merits of the Carracci have again come to be recognised. Thanks to the work of Hans Tietze and Hermann Voss, and more recently of the late Heinrich Bodmer and in particular to the insight and scholarship of Denis Mahon and Rudolf Wittkower, we are now in a position to re-examine traditional judgments and to approach their *œuvre* with the minimum of bias.

The extent of Annibale's break with his Mannerist predecessors is indicated by the directness of his approach to many of the subjects he chose to depict. When we recall the hectic compositions, affected draughtsmanship, and intellectual undertones in so much Italian Mannerist painting, a picture such as Annibale's "Christ in the Carpenter's Shop" (Fig. I), in the collection of the Countess of Suffolk, comes as a shock. It has an unaffected charm far removed from the work of the Bolognese Mannerists. Intimate details have been closely observed; the shavings, the carpenter's tools and the contents of Mary's work-basket have all been painted with meticulous care. At the same time the colouring is harmonious, uncomplicated and in no sense capricious. And the figures themselves are realised and related to the composition as a whole with great skill.

Even more striking instances of Annibale's interest in the world around him are provided by a considerable body of his drawings. Notable among these are his studies for the engravings in "Le Arti di Bologna," a series depicting Bolognese street-sellers, craftsmen and similar figures. Take, for example, his "Chimney Sweep" (Fig. II), in the Ellesmere Collection. It is a direct and telling study and is indicative of a psychological approach differing from that of most of Annibale's contemporaries, approximating more nearly to the spirit of inquiry that impelled the artists of the

Fig. II.
Chimney
Sweep.
The
Ellesmere
Collection.



Fig. III. Detail from the Farnese Gallery. Courtesy the Phaidon Press.





Fig. IV. Study for "Polyphemus." The Royal Collection.

Renaissance. It is this same attitude, which combines objectivity with insight, that made Annibale such an undemonstrative but effective portrait painter.

Despite the appeal of Annibale's earlier work, it is his Roman grand manner that was his greatest achievement. In fact, Annibale's summons to Rome by Cardinal Odoardo Farnese in 1595 marks the turning-point in his career. As a draughtsman he develops to the full; discarding his more obviously winsome manner, he draws away from the Venetian tradition and evolves a style which implies a definite break with the flowing line of his early drawings. In its place he expresses a greater awareness of the tactile qualities of the human body, great vitality, and at times exuberance. In his finished works his early Baroque style is modified and he achieves a "grand" manner which rests in part upon the classical heritage of Rome, but which owes its merit to his particular genius, which, while evolving a complex synthesis of numerous influences, enabled him to produce works that are far from being the product of what is generally understood by the term eclecticism.

The culmination of Annibale's Roman grand manner is reached in his frescoes in the Farnese Gallery (Fig. III). They not only constitute the most ambitious fresco cycle executed in Rome since Michelangelo's Sistine ceiling, but they also throw a fascinating light both upon the essentials of Annibale's own work and upon the genesis of full Baroque painting.

In the method of their preparation the Farnese frescoes hark back to the High Renaissance, to Raphael and to Michelangelo. Further, the great nude figures owe their inspiration directly to Michelangelo. At the same time Annibale's debt to the heritage of classical Rome is apparent. But they also presage the new idiom of the full Baroque.



Fig. V. Putti. The Royal Collection.

And it is important to recognise that in the Farnese Gallery there is an element of the inconsequent and even of ostentation which separates it from the Renaissance. Yet it stands in even more striking contrast to Mannerism. It is indeed a great work of art rooted in the context of its own time and yet looking both backward and forward.

It is difficult to realise the magnitude of the task Annibale set himself in the Farnese Gallery. But an idea of the work involved can be gathered when we remember that Wittkower has noted that "at a conservative estimate well over a thousand drawings for the Gallery, most of them large chalk studies, must have existed." This being the case it remains the more remarkable that Annibale succeeded in giving such happy expression to the mythological love theme he depicts. The actual method of working he adopted was in the first place to outline the general theme of the frescoes in rapid sketches. These were followed by studies in chalk or pen of particular scenes, which were in their turn clarified by sketches of individual figures and detailed studies from the nude. Then came the final designs for parts of the frescoes and the cartoon for the Gallery as a whole.

Among the remaining drawings for the Gallery, the majority of which are in the Louvre, is a drawing for Polyphemus (Fig. IV), in the Royal Collection at Windsor Castle. It is an instructive example of the preparatory studies made by Annibale, and it shows his great ability as a draughtsman of the nude.

While it is the subtle mixture of seriousness and "fantasia" that contributes much to the appeal of the Farnese Gallery, there are other works by Annibale in which the playful side of his temperament is more obviously, it in some cases deceptively, to the fore. A case in point is provided by the gambolling putti in the drawing by him at Windsor Castle (Fig. V), which is a preliminary study for the left side of his "Sleeping Venus" in the Musée Condé at Chantilly. Other examples are provided by certain of his frescoes in the Palazzo Magnani in Bologna, or by the two young fauns in the "Silenus Gathering Grapes" in the National Gallery, London.

Annibale's powers as a designer of complicated figure subjects and his ability to relate the parts of his frequently crowded composition to the essential theme of the particular subject he is portraying are demonstrated not only in the Farnese Gallery frescoes, but also in many of his large altarpieces. Two examples of this are his "Virgin in Glory" (Fig. VI) and "The Assumption of the Virgin" in the Bologna Gallery. Both are elaborate compositions, full of figures in violent gesticulation, in which considerable care has been lavished upon detail. Yet in both our attention is focused



Fig. VI. The Virgin in Glory. Bologna, Pinacoteca.



Fig. VII. *The Assumption of the Virgin. Rome, Palazzo Doria.*

upon the Virgin. The various figures are specifically calculated to direct our attention upwards to the Virgin in the clouds. Line, mass and colour all contribute towards this end. Another outstanding example of his abilities in this respect is "The Coronation of the Virgin," in the collection of Denis Mahon, which has recently been seen in exhibitions in London and Birmingham.

In the two pictures in Bologna it is in part the gestures and the ecstatic heavenward glance of certain figures that lead us upward to the Virgin. But more important than this, Annibale in both cases uses a simple but highly effective device to direct our attention to the clouds. In both the "Assumption" and "The Virgin in Glory" the Madonna is placed near the top of the picture, in the centre, and the eye is inevitably led to her through a gap between the figures. In "The Virgin in Glory," as we look at the picture, the eye is carried up from a point near the bottom and to the right of the centre, to a point slightly to the left of the middle of the composition. It then follows a line which swings through an obtuse angle and is carried on up to the Madonna. A similar device is employed in the "Assumption." But in this instance the line begins low down towards the left and after changing direction near the middle of the picture carries us upwards. In both cases the eye is led to the central figure in the drama, but in "The Virgin in Glory" the solution of the problem of concentrating attention upon the Madonna by no means exhausts Annibale's ingenuity in the organisation of the composition.

In view of the scale of his figures in proportion to the size of the picture, he was faced with a difficult problem in attempting to suggest the Madonna's position in the clouds. It will, for instance, be noticed that the right hand of the Baptist comes near to impinging upon the Madonna's

robe. Nevertheless, and it is a very considerable technical achievement, we are left in no doubt that she is in fact far away in the clouds. This has in large measure been achieved by relating the figures in the foreground to their setting, by means of the introduction of a distant landscape vista, with the convincing impression of space which it creates. Yet, on the other hand, the actual size of the figure of the Madonna, and the fact that she is thrust forward by the two supporting angels, contribute to establishing her importance in the composition as a whole. What Annibale has done is to satisfy both our sense of tactile values and our feeling for aerial perspective, and thereby to create a wholly convincing illusion.

Just as in Annibale's elaborate altarpieces each figure makes a specific contribution to the design, so his landscapes and his skies play their part. In a picture such as his "Crucifixion," which was exhibited at the Royal Academy during the winter of 1950-51, swirling banks of dark clouds form an emotionally charged backdrop to the scene in the foreground. Then again, in his "Deposition" in the Parma Gallery, the light on the skyline and the veritable blaze of light above the clouds heighten the tension and lend monumentality to an already impressive design. By way of contrast the broadly suggested landscape in the "Bacchus Playing to Silenus" in the National Gallery, London, serves in a very different way to contribute to the mood established by the two figures; it seems only right that the gods should here disport themselves and that the music of the pipes should drift across the bare, undulating countryside.

Yet it goes further than this, for Annibale, although learning from northerners such as Paul Brill, studied landscape for its own sake. He painted a few pure landscapes of which two are in the National Gallery, London. But the



Fig. X. Pietà.
The
Royal Collection.

Fig. IX. Death of
St. Peter Martyr.
Christ Church,
Oxford.



Fig. VIII. Land-
scape with a Bluff.
The Ellesmere
Collection.



extent to which he was a pioneer in landscape is more clearly demonstrated in his drawings. A proportion of his landscape drawings are artificial and mannered, but there are others that display a striking directness of approach and underline his originality in this field. One of the most impressive, and it is also very charming, is the "Landscape with a Bluff" (Fig. VIII), in the collection of the Earl of Ellesmere. It is a totally unaffected and highly perceptive study taken from nature. When it is recalled that it is an early work dating from *circa* 1585, its historical importance is apparent.

Apart from his interest in landscape as such, and his use of it to contribute to particular moods, Annibale was highly skilled at relating figures to his landscapes. An important example of this is "The Assumption of the Virgin" (Fig. VII), in the Palazzo Doria, Rome. The Apostles grouped around the sepulchre and the Madonna in the clouds, with her accompanying angels and putti, are convincingly related to their setting, and the difficult problem of scale posed by the extent of the view, with its wide vista out to sea, has been clearly and satisfactorily solved. The landscape itself demonstrates Annibale's interest in the archaeological remains he saw in Rome; the open tomb, with its cracked and chipped base and massive lid, the architectural fragment upon which the Apostle to the left of the group leans and the tombs on the left are all derived from classical prototypes.

Nevertheless, the view is true to nature both in the literal and poetic sense, and the distant buildings clustered under the hills add a human touch to a landscape that by its breadth and synthesis of moods, both classical and romantic, is suggestive of Claude.

Another picture by Annibale in which the landscape plays an important part is the "Death of St. Peter Martyr" (Fig. IX), at Christ Church, Oxford. It is a comparatively large

picture, and the brushwork is in parts bold. The atmosphere is of tension and excitement. The bare branches in the foreground, the curious windswept foliage, the dramatic sky and the light on the distant landscape all contribute to the drama of the scene. We sense the play of muscles as the two bravos prepare to strike the death blow, and the prostrate figure of St. Peter is eloquent. Then again, the fleeing companion is rendered with extraordinary virtuosity.

The heightened emotional tension of the Christ Church "Martyrdom" is maintained and in fact increased when Annibale comes to depict the lamentation over the dead Christ. An instance of this is the drawing in pen and brown ink over red chalk and brown wash (Fig. X), at Windsor Castle. This sketch is even more impressive than the finished picture in the Naples Museum, with which it is connected, or with the version of the same subject in the Doria Gallery. From the technical standpoint it is brilliant. But beyond this it is a passionate realisation of the agony and sublimity of the moment.

On the other hand, the depth and strength of Annibale's religious sensibilities did not blind him to the humorous and the grotesque in man; he has, in fact, been credited with being the inventor of caricature. Little evidence to support such a claim remains, but he was certainly one of the first caricaturists in the sense in which we understand the term; and of his wit we have ample proof. It is, for instance, evinced by certain of the figures in a drawing of his Bolognese period, which is entitled "Market Day," and is now at Windsor Castle.

We see Annibale then, not as one of the greatest of artists, but as an artist of notable power, who drew inspiration from many sources, yet who expressed his own genius in many-faceted activity. An artist who in certain respects presaged the full Baroque and who exerted a powerful influence; among others both Rubens and Bernini owed him a debt. Bernini himself expressed a profound admiration for Annibale, and in the controlled yet vital reanimation of classical motifs in certain of his sculptures we sense the extent of Annibale's gift to the vision of the Seicento and to subsequent ages.

JEAN COMMÈRE. Yellow is the Sun.

By RUSSELL WARREN HOWE



Jean Commère at work.

LESS sure of his means than Minaux, but more courageous in his palette, Jean Commère is one of the most promising of the painters of the current Romantic trend. He differs from the others by his broken-trait drawing and the nervous quality of his canvases. His world is more animated, less "primitive."

Commère was born in 1920 and, like Rapp, he is the offspring of an antiquary. Born in Paris but brought up at Angers, his first art training was as a sculpture pupil at the School of Fine Arts in that city, and he came to the Beaux-Arts in Paris when he was eighteen, paying his way by working as usher in a theatre at night.

In November, 1940, Commère took part in the anti-Vichy students' March on the Etoile and was sentenced to eight months' imprisonment. Commère says that it was in prison that he learned to draw. First at Fresnes and later at the Santé he began to do ink portraits of his fellow-convicts, using scraps of writing paper slipped to him by his lawyer and an ordinary office pen with the nib filed down on the side of a matchbox. These drawings, some of which were smuggled out by his lawyer and others of which he brought out himself wrapped up in socks—still others, alas, were confiscated—make a fine collection of academic studies of faces that seem to come from Dostoyevsky's *House of the Dead*.

Commère believes his prison experience was important to him as an artist, and to-day he is glad it happened. The enforced hours of meditation and the winter and spring months spent in cold, bleak surroundings, lit at night by a pale yellow bulb, taught him, he believes, the "plastic" nature of our world—a play of harsh light and shadow which has influenced his vision permanently, despite the fact that to-day nearly all his subjects are peasant or open-air ones, lit by a golden yellow sun.

On returning to Angers he exhibited his prison drawings and was consequently arrested again and sentenced to an indefinite term in a concentration camp. But his wife—he had

married on leaving prison—pestered the police with doctor's certificates concerning the painter's failing health and finally managed to have him released under surveillance. He was ordered to live in a small country village and to report to the gendarmerie regularly.

There he took treatment for his asthma and anæmia, and began to paint the rural subjects which, with seascapes, still make up most of his work. But his attitude to the Vichy authorities was not always very complacent, and in 1943 a friendly gendarme sergeant warned him that he was due to be arrested again, so he and his wife fled off into the Anjou country-side and lived an errant existence with forged identity papers, sleeping in barns and cottages, raiding potato and beetroot fields for food and moving constantly from village to village. Whenever he had the chance, Commère sketched and painted, and his style began to develop early.

In one hamlet the villagers were organising a fête, and a local citizen, seeing the artist at work, asked if he would contribute a picture for an "American auction" in aid of a local charity. The picture, a landscape, was quite a success among the villagers, and it led to Commère being able to sell enough paintings locally to make a small living.

The couple made for Paris at the Liberation, living in hotels and in straitened circumstances. Mme. Commère found a job as a physical training instructress and Commère was able to paint despite the paucity of buyers. He exhibited at some of the annual salons, and at his first one-man exhibition at the Galerie Suillerot in 1951 the tide began to turn: he sold ten paintings.

In 1952, he won the Prix Othon Friesz and was mentioned for the Prix Hallmark. He received good notices that year at the Salon de Mai and the Salon des Tuileries, and was able to purchase the key of a studio in the rue de la Grande-Chaumière, Montparnasse. His exhibition at the Galerie



Le garde-champêtre.



La fillette à la table.

Monique de Groote in November of that year established his reputation and since then his position has been secure.

In November, 1956, he will exhibit at the Lefèvre Gallery in London and the following year he will show in New York.

From the prison drawings onwards, Commère's work is typified by a feeling for "expressionism," and he says that yellow, the dominant in many of his pictures and a constant in his recent works, was chosen for expressionist reasons.

"Yellow is for me a means to escape from the sad grey colours in which I had painted up till 1954. I felt a need to rediscover the brightness of real colour. Perhaps my attachment to 'grey' colours up till then came from my lack of skill in my art. I began to see that my rather monochrome graphism needed something to back it. For me yellow is symbolic of light—it is the sun.

"Fundamentally my palette is of no wider a range than before, but the colours I use are more contrasted and more vivid."

Commère says he is anxious that his "yellow" palette and broken-trait drawing—the latter sometimes gives an impression of facileness—should not become a formula, and he intersperses his current vivid paintings with ones in duller tones. But he says in any case that his constant use of yellow is "not a formula but a discipline. I realise now that with duller tones I just hadn't 'realised' myself."

I asked Commère recently what were his principal influences.

"The first was Jacques Callot's series on the horrors of war," he said. "I was a child when I first saw them, and my father, a convinced pacifist, had always forbidden me to have toy soldiers. My childish aggressive instincts and the paternal taboo on all things military combined to make me go for Callot's pictures in a big way. Secretly, I began to draw soldiers—I must have done more than a thousand of

them—and by studying Callot as carefully as I could I began to discover some of the secrets of art.

"At the Beaux-Arts, the principal painting influence under which I came was that of Holbein, followed by Grünewald and Breughel the Elder, whose constructions always stayed with me when I tried to draw myself. Then Vincent van Gogh was for me the revelation of colour.

"To-day I feel indebted principally to Goya and Rembrandt. Rembrandt's self-portrait and Goya's 'Woman with a fan,' both in the Louvre, are the pictures I would most like to have in my studio.

"I believe contemporary painting is moving out of the Memlinc period and into the more animated orbit of Breughel and Goya."

Like Jansem, Commère is unashamedly literary in his painting. He realises that art for art's sake was an impasse leading to abstraction and that to achieve any permanent greatness painting must be expressive. The inevitable revolt against XIXth-century melodramatism has gone its road, and to-day painting, he feels, will have to return to "literary" subjects so long as it can approach them with a sufficiently XXth-century disillusioned mind.

"I am for the rehabilitation of the anecdote," he says, "and I do not refuse the picturesque."

Among his recent pictures are some portrait studies, including one of the actor and actress Yves Montand and Simone Signoret in *Les Sorcières de Salem*, the French adaptation of Arthur Miller's play, *The Crucible*, whilst another recent achievement has been a series of seven décors and fifty costumes for the State opera production of a ballet to the music of a Bela Bartók concerto: this ballet will be produced during 1956.

Commère's work is confined, so far, to paintings and drawings, but he intends to undertake engraving and litho-work in the near future.



Fig. 1. Sir John Astley of Maidstone in Kent,
Master of the Jewel Office.

The History of the Tudor Jewel-house and its Gold and Silver Plate. Part I.

By Dr. N. M. PENZER

WHEN at the end of June, 1787, in his retreat at Lausanne, Gibbon had penned the last lines of the *Decline and Fall*—a work first conceived twenty-three years earlier—the joy he felt at its completion was soon clouded by a “sober melancholy” which spread over his mind in the realisation that he had “taken an everlasting leave of an old and agreeable companion.” Such sentiments must surely have been experienced by Mr. A. Jefferies Collins, late Keeper of Manuscripts and Egerton Librarian at the British Museum, when at long last he completed his great work on the *Jewels and Plate of Queen Elizabeth I.* It had occupied his leisure hours for very many years, and its completion in the Spring of 1955 and subsequent publication by the Museum on January 2nd, 1956, was a fitting *nolle prosequi* to his work in that august Temple of Learning—for he retired at the end of 1955.

Readers who are familiar with Mély and Bishop's *Bibliographie Générale des Inventaires Imprimés* will be aware that the vast majority of printed inventories are to be found in the pages of publications of learned societies or given as appendixes to biographical or historical works. Apart from careful transcribing and occasional annotation, little has so far been done to resuscitate such lists and free them from that cloak of unintelligence and apathy which has in so many cases fallen upon them. In the present case, however, the author—for he is an annotator in only the second half of the work—by his erudite and illuminating Introduction of 260 pages shows the 1574 inventory to be far more than a mere list of jewels and plate. It is an historical document, both social and political, revealing not only the riches and splendour of the Tudors, but tales of intrigue, treachery, bribery, corruption and theft hidden under the sparkling brilliance of a jewelled cup or the smooth surface of a golden bowl.

The inventory with which we have to deal, although only one of a series produced in the Tudor period, is unique in two respects. In the first place, it is preserved in the duplicate folio copies originally compiled—one for official custody (now Harley 1650), and the other (Stowe 555) for John

Astley, the Master and Treasurer of Her Majesty's Jewels and Plate, which on his resignation in August, 1595, he handed to the aged Burghley and the other commissioners as one of the vouchers of his account. In the second place, the Astley copy records accessions of twenty years—up to August, 1594, and indicates whence they were derived. It must not, however, be concluded that in the 1574 inventory we have the largest and most important of all such documents produced in Tudor times. On the contrary, such a description should with more justification be given to the 1550 inventory commenced at the death of Henry VIII, when the collection was at the height of its magnificence. With an editor like Mr. Collins, however, it matters not one jot which inventory he has chosen for his text, for his searching annotations deal with all the others, both before and after that of 1574. But it is the Introduction which must claim our attention before we see what the inventory itself contains. Only in this way can we appreciate its value as a document of Tudor history, quite apart from its interest to collectors and lovers of old plate.

In order to obtain some idea of the Tudor Jewel-house of which Astley was in charge it is necessary to divorce from our minds any picture of an exhibition case behind bars such as we see at the Tower to-day. In Tudor times the Jewel-house was an active instrument of government and such visitors as there were called only on business. Mr. Collins asks us to imagine an office of two stories abutting on the south side of the White Tower (for since that day the site of the repository has repeatedly changed), stocked with inventories and rolls of New Year's gifts, with files and indented bills, all testifying to the receipt and issue of plate. Here, too, would be the great scales which had been provided by Sir A. Auchar between 1545 and 1551 “set up in the nether rome” with coffers and standards, and bales of linen cloth to ‘bag’ pieces for their journeys from the Tower. The plate was doubtless kept in the inner rooms, and a small staff was employed to attend to the daily business. After the Restoration, however, when the Jewel-house contained little

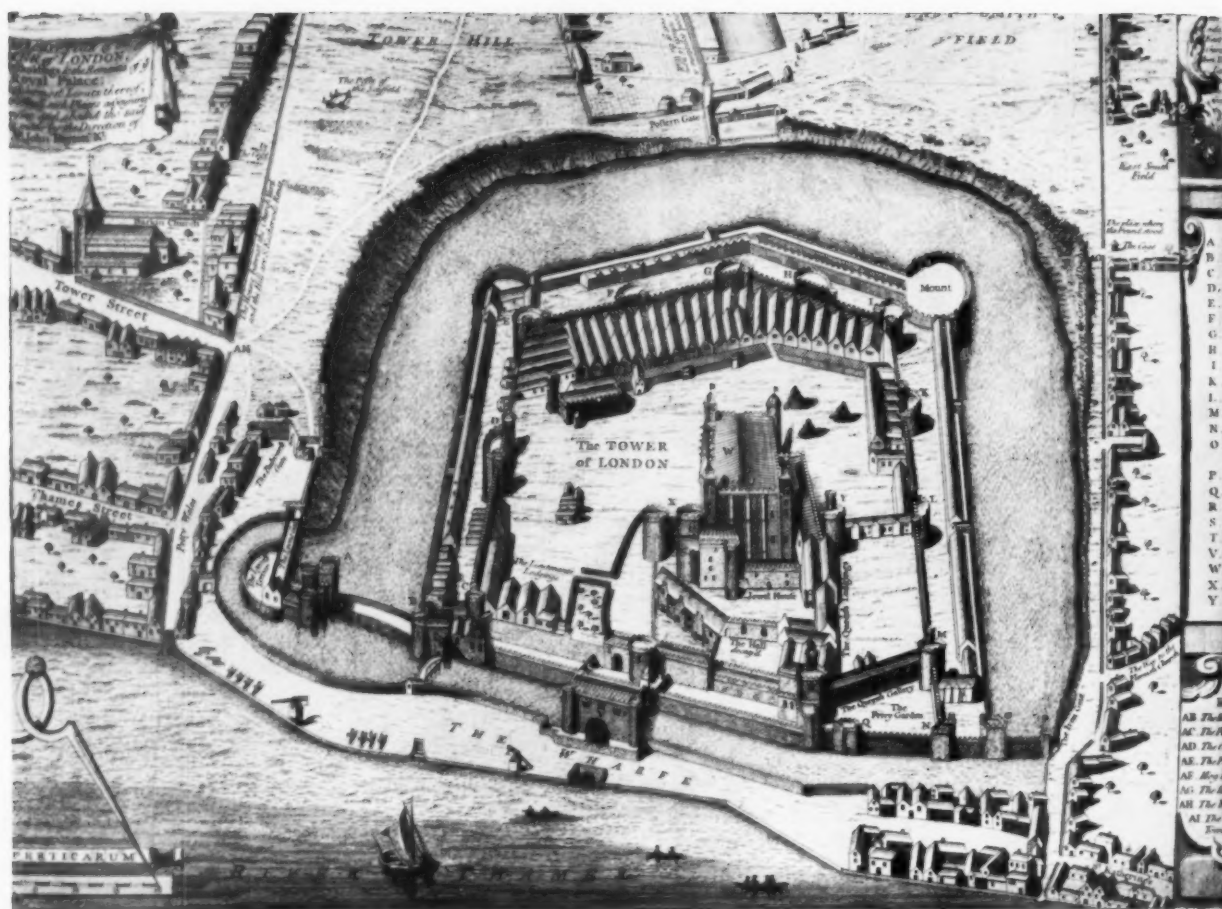


Fig. II. A true and exact draft of the Tower Liberties surveyed in the year 1597 by Gulielmus Haiward and G. Gascoyne. Engraving 1742.

but the regalia, matters were very different. It had become the relic of a departed order, and Charles II, deprived of his hold on the public purse, was in no position to acquire a fresh hoard of plate as treasure. Previous to the attempted robbery in 1671 by Colonel Blood, visitors, calling not on business but as sightseers, were allowed to handle the regalia at will, and the "particular servant" employed by the Master, Sir Gilbert Talbot, was able to make a good livelihood by such visits.

Turning from the Tudor Jewel-house itself to the purposes to which its contents were put, it is obvious that its chief *raison d'être* was to supply the sovereign with what plate he or she needed, and to furnish the several palaces with whatever was wanted both for use and display. Great as the collection was, both in quality and quantity, it was still not always of sufficient proportions to supply the great feasts and banquets given to distinguished visitors without hiring plate from one or more of the royal goldsmiths. The calls upon the Jewel-house were many. Plate had to be found not only for all members of the royal family, but also for officers of State, ambassadors abroad, and even for important State prisoners. The continuous stream of princes, ambassadors and other distinguished visitors to the Court all received on their departure a gift of plate or jewels, and although such gifts were often purchased from the royal goldsmiths, the Jewel-house was also called upon to supply a cup or service of plate—especially if some honoured guest was concerned.

There was still another way, however, in which the collection functioned—and this was probably the most important of all—namely as a fund to meet a national emergency. Until such an emergency arose there was the plate, magnificent in its splendour and variety, proclaiming for all

to see the solvency, wealth and power of the sovereign. But in a crisis it at once became the means of paying knights and men-at-arms, and of maintaining foreign mercenaries in the field. In some cases a crown would be pawned, as indeed one was in 1346, the year of Crécy, and again in 1382 and 1386 by Richard II, who also borrowed money on his jewels from Sir Robert Knolles. In the Agincourt expedition Henry V had used jewels and plate as a pledge for the payment of wages, while in 1441 a wholesale selling and pawning took place. After the failure of the Pilgrimage of Grace, Elizabeth had witnessed her father ordering Thomas Cromwell to coin plate from the Jewel-house. Thus it is clear that when events justified the Crown Jewels took on a political significance of very considerable importance.

No wonder, then, that Henry VIII sought out every means to accumulate a vast treasure, for it served the dual purpose of satisfying his personal love of pomp and circumstance, and at the same time building up a valuable reserve in case of need. We may well ask how the treasure was accumulated. Although Henry VII had found the Treasury empty, by the time of his death his genius and avarice had not only filled it to the extent, so it is said, of £1,800,000, but, by immense purchases of jewels and plate during his latter years, had laid the foundation of the present collection. At the Dissolution nearly 290,000 oz. of plate and jewels fell to the Crown, the great majority of which was melted into coin. A sum of just over £6,000 was spent on the Jewel-house, and of the great sum which found its way into the King's pockets, some £1,500 was spent on plate. The purchases were made largely from London goldsmiths, but there is also much evidence of foreign plate in the inventories. Other purchases were made privately.



THE SOMERSET HOUSE CONFERENCE, 1604. *Attributed to Mr. Gheeraedts III.*

Fig. III. A Peace Treaty resulting in the loss of the finest Tudor treasures. The following are depicted: On the right from the window downwards—Thomas, Earl of Dorset, High Treasurer of England; Charles, Earl of Nottingham, Chief Justice; Charles, Earl of Devonshire, Lieutenant of the Kingdom of Ireland; Henry, Earl of Northampton, Lord Warden, Admiral of the Cinque Ports; and Robert, Lord Viscount Cranborne, Secretary of State. On the left from the window downwards—John de Velasco, Constable of Castile and Leon; John Baptista de Tassis and Alexander Roviduis. These three were Commissioners for the King of Spain. Charles, Prince and Count of Arenburg; John Richardote; Ludovic Venecken. These three were the Commissioners of the Archduke of Austria.

It is suggested that gifts played a more important part than purchases, and if we note the strange want of balance and symmetry of the collection—with its 227 silver-gilt cups—this would appear to be the case. Apart from gifts made as obvious bribes, the majority were received as New Year's gifts or during one of the summer progresses of the sovereign. The New Year's gift rolls, of which there are twenty of Elizabeth's reign, have been little studied and are full of the most interesting—and at times most surprising—items. Apart from gifts, there were legacies to be considered. These varied considerably, both in variety and value, from the magnificent jewel, ablaze with emeralds and diamonds attached to a rope of six hundred white pearls, as bequeathed by the Earl of Leicester, to a simple bowl, cup or similar vessel. A final means of accumulating treasure is less pleasant to consider, but one that added an enormous amount of jewels and plate to the Jewel-house—*forfeiture by traitors and felons*. The law made forfeiture of goods one of the penalties of high treason or felony. From the days of Edward II this penalty had been enforced, and there was no exception whatever made in Tudor times. Henry VII had acquired much plate from Sir William Stanley, Lord Chamberlain and accomplice of Perkin Warbeck. The greatest contributors to Henry VIII were, of course, Edward Stafford, Duke of Buckingham, and Cardinal Wolsey, though considerable quantities of plate reached the Jewel-house on the attainder of such men as the Marquis of Exeter

in 1539, and of Lord Hungerford of Heytesbury the following year.

By no means all forfeited plate reached the Jewel-house, and much that did was destined to be melted down into coin. The plate of the Duke of Northumberland, which amounted to over 10,000 oz., taken by Mary in 1533, however, practically all went to the Jewel-house, and nearly half of it is to be found in the 1574 inventory.

The list of forfeited goods could be extended almost indefinitely, and in the intensely interesting section on the "Accumulation of the Collection" Mr. Collins has a story to tell which is not always pretty reading, especially when dealing with the heartless division of spoil which took place in the houses of the fallen, and with the revolting scramble for such goods as were put up for sale by the Crown after it had had its pickings. Before speaking of the dispersal of the collection as itemised in the 1574 inventory, it should be realised that it was at the death of Henry VIII in 1547 that it had reached a height of magnificence, never again to be attained. Thus when the 1574 inventory was made the hey-day of the Jewel-house was past. The number of entries recorded in extant Tudor inventories will make this clear. In 1521 the number was 887, in 1532 it had risen to 977, but by 1550 it was no less than 2028, to fall again in 1559 to 1628 and finally to 1605 in Elizabeth's inventory of 1574. The causes of the dispersal of the collection after the death of Elizabeth may be classed under two headings: regular domestic duties,



Fig. IV. Typical Tudor Silver Tankard, 1572. From the John Taylor Collection.



Fig. V. The Legh Ewer made in 1574, the date of the Elizabethan Inventory.

Both courtesy the Worshipful Company of Goldsmiths.

and political exigencies. Under the first we may include calls upon plate for gifts, not only at home in the New Year, but those made to visiting princes, envoys and the like. Then again, gifts, often of considerable value, were constantly being given at weddings and christenings, as well as to god-children.

The most disastrous loss of plate was that incurred on August 22, 1604, when at the conclusion of the peace treaty on behalf of Philip II of Spain, James I gave to the Constable of Castile, Don Juan Fernandez de Velasco, Duke of Frias, and his envoys, no less than 290 oz. weight of gold vessels, including the famous Royal Gold Cup of England and France and the even more famous Jane Seymour basin and ewer, together with nearly 29,000 oz. of gilt plate, which accounted for a further loss of forty of the finest pieces of the Tudor treasure. In 1606 the visit of Christian IV occasioned gifts of a gold bowl encrusted with diamonds (No. 45) and a gold cup of assay (No. 75). But after this a decided halt was made to this misguided liberality. With the accession of Charles I a fresh flood of gifts naturally followed, and the personal indifference to the historical associations and aesthetic value of the plate as evidenced by this hapless sovereign did not bode well for the survival of the collection. The destruction and loss of plate in use both at home and by ambassadors abroad was very great. At home the officers of State, men of high rank such as the Lord Chamberlain, Master of the House and the Treasurer and Comptroller of the Household, were most often in default.

Apart from losses due to foreign visitors and the carelessness of courtiers, every branch of the household to which plate was issued was responsible for the continual depletion. The chief losses occurred in the scullery, which handled the platters and dishes, and between the accession of Elizabeth and 1596 some 15,600 oz. of plate had disappeared. Much of the loss here has been put down to the disorder and insecurity of the Tudor palaces. However this may have been, the prevalence of theft was an ever-present evil, and apparently every sovereign from Henry VIII to Charles I paid an annual reward to the beadles at Goldsmiths' Hall for

searching for plate stolen from the Court. The risk of fire was an added danger, and did considerable damage on two occasions in the period under review. The disposal of plate considered unserviceable owing to wear, or obsolete by the change of fashion, accounted for the melting down or sale of many pieces—a practice which certainly continued well into Hanoverian times.

In 1600 Elizabeth had instituted a search for "useless" plate of such severity that one-fifth of the items in the 1574 inventory were swept away. Thus was the collection used not as plate but as treasure. It is at this point, then, that the dispersal passes to our second heading—loss by political exigencies. The rot continued. More "unserviceable" plate was sold in 1620, and the "great gilt cupboard of estate" at the Banqueting House, Whitehall, was rifled in 1626 of no less than 20,000 oz. of plate. Then began the pawning, probably suggested by Sir Robert Cotton about 1611, which by 1626 had reached most formidable dimensions. The story is long and involved, and cannot be discussed here. By March, 1642, Charles had lost control of the Jewel-house. Two years later the Commons introduced an ordinance directing that all the gilt and silver plate in the Tower should be melted and converted into coin. In spite of objections by the Lords it appears that in November, 1644, 13,000 oz. of royal plate were destroyed. The end was already in sight. With the overthrow of the monarchy the "Trustees of Parl. broake into ye Jewel-house and took away these three crowns, 2 Sept[re]s, bracelets, globe, &c., and secured all other things." Puritan zeal led to coining the plate at the Mint, rather than selling to goldsmiths who would doubtless have fashioned the gold into new "vanities and snares."

In concluding his long section on the dispersal of the collection, at which we have been able only to glance, Mr. Collins asks "What has been saved from the wreck?" Although he cites Denmark, Spain and Russia as possible places for search, while even plate chests in English houses may still harbour a forgotten treasure, we must at present be content with the remaining relic of the treasure house of Tudor England—the Royal Gold Cup at the British Museum.

NOTES ON FURNITURE

ENGLISH MARQUETRY

THE decoration of English furniture by designs inlaid in coloured woods goes back to the XVIth century.

Panels of chequer work, floral and architectural designs are found on the backs of chairs or on the sides of cupboards or chests, but although it was often described as "markatree," the process was really inlay. On the Nonesuch pieces, so-called because of the resemblance of the conventionalised buildings depicted to the Palace of Nonesuch, the technique lies somewhere between inlay, where the design was let into the solid wood, and the veneering process of marquetry. On a Nonesuch chest, as with the bands of chequer work on chairs, the pattern is composed of small pieces of wood about $\frac{1}{8}$ to $\frac{1}{4}$ of an inch thick assembled like a mosaic in a recess cut to the required shape. In marquetry, the design is sawn out of veneer and glued on to the flat surface. Sometimes four pieces of veneer of different woods were cut together, so that the pattern in one wood could be fitted into the framework in another and four pieces of marquetry made with the colours of the pattern reversed, thus avoiding wastage.

Veneering, and marquetry with it, was introduced into England after the Restoration. The revocation of the Edict of Nantes in 1685 brought over a number of Huguenot craftsmen, and it is likely that much of the finest marquetry from the reign of Charles II was made by foreigners. Dutchmen were also employed, and the name of Gerrit Jensen is associated with some of the most sumptuous pieces made around 1700.

The walnut cabinet (Fig. I) is a good example of a type which enjoyed a long popularity. It is rather smaller than most of its kind, being only 3 feet wide, but otherwise the

form is characteristic. Sometimes there are six legs instead of five, which may be either twist-turned or baluster, with a solid base instead of the shaped stretchers. The style of the marquetry follows Dutch models, and this bold floral type on a ground of ebony or bog oak was used in symmetrically arranged panels, as contrasted with the all-over effect of arabesque or seaweed marquetry. The inside of the cabinet has similar panels on each of the small drawers, with a larger one on the central cupboard. It is not always easy to tell which woods have been used, as they were often stained; leaves, for instance, being stained green. Holly, box, sycamore, kingwood (or prince's wood as it was then called) and numerous fruit woods were all in use, but the veneer is invariably of walnut. Here the veneer is of figured walnut parquetry, although sometimes the pieces were cut from small branches to give the familiar oyster pattern.

Other cabinets of this type are more elaborate, with decoration on the sides and the insides of the doors, but the richest of all are the pieces in the style of Jensen. Here the arabesque pattern replaces the bolder floral design and hardly an inch is left unadorned. Of slightly later date than the cabinet illustrated, marquetry of this type is French rather than Dutch in inspiration, and is really a translation into wood of the metal inlays of Boulle.

After about 1700 the fashion for marquetry began to decline. The decoration is gradually reduced to one or two small panels, until finally it disappears altogether. Except on clock cases, where it is found until well into the second quarter of the century, marquetry was virtually not made in England between about 1710 and 1760. During the walnut period, the decorative qualities of the figured veneer were held to be sufficient, and to William Kent and his architecturally minded followers marquetry would have seemed a niggling and inappropriate frippery.

It was only as a late manifestation of the French taste that marquetry reappeared, and then only on a modest scale. Although from about 1740 onwards English furniture began to show marked signs of French influence, this was always discreet, being at first no more than a lightening of the heavy early Georgian designs. Even by the 'fifties, when the French taste had become popular, close imitation, especially in cabinet furniture, was rare, and certain English characteristics were always apparent, as is evident from the designs for French commodes in Chippendale's *Director* (1754). The abundant rococo curves of French pieces are modified to a gentle serpentine, and that only in the horizontal plane, the *bombé* shape being seldom found; the drawers (three more usually than two) are given prominence by elaborately chased handles and keyhole mounts instead of being camouflaged and the whole front treated as one panel; the corners are decorated with carving instead of ormolu; there are no large apron pieces and no marble tops. Although in mirrors and light fittings the rococo style was used with greater freedom, it is fair to say that it was adapted rather than copied, even in those pieces most deliberately in the French taste.

One would expect this relative austerity of design to be reflected in marquetry decoration when at last it appears. The very fine commode (Fig. II) has at first sight a more obviously French look than most. It is of kingwood inlaid with tulipwood, the marquetry of various fruitwoods, some lightly stained. The sprays of flowers on the doors and the basket on the top are unusually well drawn, and compare favourably with some of the simpler French pieces of about 1760. No English craftsman attempted to rival the extraordinary richness and fluency of the best Continental work, of which the detail (Fig. III) from a cupboard in the style



Fig. I. Walnut Cabinet. c. 1685. Courtesy William Rixson, Esq.



Fig. II. Commode. c. 1765. Courtesy Messrs. M. Harris, Ltd.

of Riesener is a good example dating from the early years of Louis XVI. English floral marquetry of comparable elaboration is unknown; the nearest approaches are much stiffer and more formal. A further refinement was introduced by David Roentgen, who instead of engraving the details and the shading on the wood used a separate piece for each gradation. Fig. IV shows one of two panels from the top of a writing-table, each after a painted design by Januarius Zick, whose initials appear on the panel on the other side. The modelling of the figure on the left is especially remarkable.

Unlike the French, cabinetmakers in England never signed, so that in the absence of documents furniture has to be dated on style. The ormolu mounts on Fig. II and the cupboard doors, which appear to have been an English innovation, by themselves indicate a date after 1760, but it is not possible to be precise. Comparable pieces which can be dated from invoices, like the commode made in 1770 by Chippendale for Nostell Priory (Edwards and Jourdain, *Georgian Cabinet Makers*, Pl. 135), are all somewhat later, but the marquetry shows strong classic influence. In his account (it cost £40) Chippendale describes it as "a large antique commode," meaning that it was decorated with urns and festoons in the style of Adam. Two similar commodes of nearly the same date, by John Cobb (*op. cit.*, pl. 70 and 71), also have classical motifs. Here, on the other hand, there is hardly any sign of classical influence, and the piece may reasonably be dated about 1765.

The satinwood dressing-table from the collection of Mrs. David Gubbay (Fig. V) illustrates the difficulty of trying to date a piece too closely on style alone. The Chinese taste first became fashionable in the late 1740's, and by the mid-fifties it was in full flood. But by 1760 it was on the wane, and when the third edition of the *Director*



Fig. III. Cupboard Front. French, c. 1770. Courtesy Victoria and Albert Museum.

NOTES ON FURNITURE



Fig. IV. Detail of a Writing-table by David Roentgen.
Courtesy Victoria and Albert Museum.



Fig. V. Satinwood Dressing Table, c. 1770.
Courtesy Mrs. David Gubbay.

appeared in 1762 it was definitely outmoded. Yet this remarkable piece can hardly have been made before 1770. The top part, with its tiered cupboards and pagoda crestings, suggests the height of the Chinese manner, despite the lack of bells, frets and general spikiness; whereas the inlay on the drawers below the tambour and the shape of the legs and feet have more than a hint of Gothic. The drawer in the frieze, on the other hand, has neo-classic handles, and a marquetry urn and two trophies in the Adam style. The marquetry, although not technically of the highest quality, was evidently designed by someone with a lively imagination. Fig. VI (for which my thanks are due to Messrs. Frank Partridge) shows the bottom cupboard on the left. The chequered floor gives a pleasing effect of recession, and in feature and habit the figures are as Chinese as an Englishman could make them. In the panel on the top, however, consistency has been abandoned. There we have the charming incongruity of a Chinese cupid hovering above a pagoda, which has one large tulip growing in front of it. He is aiming his arrows at a man on the left, smoking a long pipe, and a lady beside him playing a flute. On the other side stands a falconer, bird on wrist, and near him reclines a bald man holding what appears to be an umbrella.

The piece was intended to be used also as a writing-table; for, in addition to the dressing-table fittings in the drawer, there is a writing slide above it and a pen tray under the tambour. Another unusual feature is the mirror, which is hung on two adjustable jointed arms. So complicated a piece was presumably made to a special order, perhaps as an addition or replacement in a Chinese room created twenty years before. The presence of Chinese, Gothic, and classical motifs is an interesting warning against too rigid a delimitation of styles and periods. The various styles of the XVIIIth

century never quite died out; pattern books survived, and particularly in the provinces there were probably more anachronistic pieces made than can be guessed at to-day.

With the establishment of the neo-classical style in the early 'seventies marquetry changes in character and becomes



Fig. VI. Detail of Fig V.



Fig. VII. Satinwood Commode. c. 1785.
Courtesy Messrs. Mallett & Son.

much less rare. Floral designs are replaced by urns draped with formal festoons, paterae, honeysuckle motives, and medallions, sometimes with figures in ivory on an ebony ground. The most spectacular examples are the satinwood pieces made by Chippendale for Harewood House. Many of them were executed from designs by Adam and are consequently purer in style than some later work. Of superb technical accomplishment, they are Chippendale's best claim to recognition as the first craftsman of the century, rather than the furniture of the *Director* period which is usually associated with him.

Although after about 1770 marquetry and painted decoration was almost invariably in the Adam manner, traditional forms continued in use at least until the end of the century. The slender architectural design and austere lines of the neo-classical style did not at once supersede the weightier curves of an earlier period, although the use of satinwood, on account of its suitability for the type of decoration in vogue, gives the furniture an altogether different look. The satinwood commode (Fig. VII), inlaid with various woods, which was formerly in the Geffrye Museum, is a fine example of this mixed or transitional style. In form it is not greatly different from the mahogany commodes of about 1750, which had carved corner ornaments and chased rococo handles. These have disappeared, and the serpentine is less pronounced, but otherwise, except for the presence of four small drawers instead of two for the sake of balance in the decoration, the design is basically the same. A little later it would more likely have been straight or bow-fronted on rather high outward curving bracket feet set on the chest without any plinth moulding, so that the front and sides presented an unbroken line. Chests of this type occur in Hepplewhite's *Guide*, as also do serpentine, though not quite like Fig. VII, which, in spite of its rather high section, really belongs to an earlier type. The marquetry is of fine quality and very similar to that at Harewood House designed

by Adam. Again, it is hard to be precise as to date, but the piece can scarcely be later than about 1785.

Marquetry, especially of the early floral type, is to-day out of favour. It is difficult to understand why; for good marquetry displays the highest qualities of the cabinet-maker's art. The size of many early pieces may be part of the trouble, and also the fact that so many of them have been ruined by French polishing. The smooth, glassy surface often seen, notably on clock cases, destroys the harmonious variety of texture in the different woods, and gives a hard, mechanical effect. Early marquetry should feel slightly uneven as the hand is passed over it, and close inspection will reveal the faint ridges formed by glue and dirt at the joints of the veneer, indicating that the piece has not been too rigorously dealt with. Apart from polishing, the commonest defects are in the legs, which on cabinets like Fig. I are often not original. Adam pieces are more in accordance with contemporary taste and have generally suffered less from the restorer, but fine floral marquetry will no doubt once again be appreciated at its true worth when the present fear of the highly decorated has run its course.

ARTISTS ABOUT ARTISTS. *CRUX CRITICORUM*

SIR JOSHUA REYNOLDS (in his Second Discourse):

"Style in painting is the same as in writing; a power over materials, whether words or colours, by which conceptions or sentiments are conveyed. And in this LUDOVICO CARACCI (I mean in his best works) appears to me to approach the nearest to perfection. . . ."

(But elsewhere he expressed sentiments—like the following—surprisingly close to Blake's):

(In his Fifteenth Discourse): "The Caracci, it is acknowledged, adopted the mechanical part with sufficient success. But the divine part which addresses itself to the imagination, as possessed by Michelangelo or Tibaldi, now almost ignored, was beyond their grasp . . ."

CERAMIC CAUSERIE

HONITON POTTERY

A SUNDAY lunchtime broadcast earlier this year was devoted to the Devonshire town of Honiton. Mention was made of the Pottery, and the owner of it agreed with the commentator that it had been in production continually for as long as a hundred years. This is no doubt correct as regards the present establishment, but it does not seem to be known generally that kilns were in operation in the town two centuries ago. The well-known main street, wide but invariably congested with traffic when seen by the majority of summer visitors to the West, has been the scene of numerous well-documented conflagrations. One other was reported in the *General Evening Post* of June 10th, 1756 (No. 3500).

May 30th.

Sunday se'ennight in the Afternoon a fire broke out at the Pottery in the Town of Honiton, which entirely consumed the same, and 8 or 9 adjoining houses.

Jewitt mentions a pottery as having existed there in the early XIXth century (*Ceramic Art of Great Britain*, 2 vols, 1878. Vol. 1, page 343), and states rather scornfully but probably with truth that "Its productions were for ordinary domestic use—the common 'cloam' of the country—and consisted of pans, pitchers, panchcons, porringers, etc."

HANCOCK'S "PAUL PRY"

The oval enamel plaque shown above bears the engraved design named "Paul Pry" in Cyril Cook's *Supplement to the Life and Works of Robert Hancock*, 1955 (Item 149). It is noted that the engraving is one of a series of five that appeared in *The Artist's Vade-Mecum* (second edition, 1766, and third edition, 1776) and also in *The Ladies' Amusement* (third edition, 1776), published by Robert Sayer. Mr. Cook illustrates an enamel snuff-box and a salt-glaze plate, both bearing the "Paul Pry" print; in light puce on the box, and in red within a turquoise border on the plate. The remarkable point is that in both instances the prints are reversed to the one pictured here, which is in the Egan Mew Collection at Wolverhampton.

DICTIONARIUM POLYGRAPHICUM

A two-volume encyclopaedia entitled *Dictionary Polygraphicum: or The Whole Body of Arts Regularly Digested*, was first issued in 1735 under the anonymous editorship of John Barrow. A second edition appeared some years later, in 1758.

Under the heading of "China" was printed "The way to make China, or fine Earthen-ware." It advocated the use of a mixture of ground "white and transparent" shells, water, quicklime and gum arabic. This recipe was omitted from the 1758 edition and replaced, under the heading "Porcelain," by a description of Chinese potting methods and a mention of the St. Cloud factory.

The 1735 formula would seem to be a garbled echo of one published in 1716 in *Essays for the Month of December*, 1716, by a *Society of Gentlemen*, which said: "Let any good workman in the potter's profession, who would benefit himself by this art, employ some poor people to buy up the old broken China, which every house can afford him. This ware he must grind in a mill with a flat stone and runner. The mill is a common one and everywhere to be met with." The writer added that the resulting powder must be mixed with water and then with quicklime dissolved in gum-water. The quicklime, it added, should be made by "burning clean oyster shells."

Although the strange mixture given in 1735 was not repeated in the *Dictionary Polygraphicum* of 1758, it was in that latter year that Robert Dossie published *The Handmaid to the Arts*. In this he referred to having seen "eleven mills at work grinding pieces of earthen China"; a statement in which the word "earthen" was replaced by "Eastern" when the book was re-issued in 1764. (See "Ceramic Causerie," *APOLLO*, February, 1956.)



PAUL PRY. By Robert Hancock. Wolverhampton Museum.

ANOTHER PORTLAND VASE

Although it is not really admissible under the heading of "Ceramics," the Portland Vase has earned inclusion by reason of Josiah Wedgwood's lengthy and successful association with it. The copy of the vase made in glass by John Northwood of Stourbridge, and exhibited in 1877, is well known; an earlier copy in the same medium may be noted. This was made in blue and white Bohemian glass by Zach of Munich, and shown in the International Exhibition held in London in 1862. On December 3rd of the same year it was sold at Christie's (Lot 357) and fetched the sum of £42. Its present whereabouts, if it is still in existence, would seem to be unrecorded.

PORCELAIN COINAGE

The porcelain tokens issued for local use by the factory workers at Pinxton and Worcester during the last quarter of the XVIIIth century are as familiar as they are scarce. They appeared at a time when metal tokens were widely circulated to make good the shortage of copper and silver coins. The fact that very few of the porcelain tokens have survived would indicate either that they were made in small quantities, or that those that circulated were destroyed after they had served their purpose.

In more recent times a variation of the idea was put forward. *The Times* for June 14th, 1920, printed a paragraph which read:

BERLIN, JUNE 13.

It is proposed to issue porcelain money throughout Germany. A number of specimens of coins from 10-pfennig to five-mark pieces have been manufactured by the Meissen porcelain factory. Municipal coins of porcelain have already been prepared for the city of Meissen, and 300,000 20-pfennig pieces have been ordered by the city of Hamburg for use on the municipal tramways.

Did they actually come into use, and do any survive?

ANTIQUITY METER

A recent news paragraph under the above heading referred to the claim of a Danish scientist, Dr. P. V. Bruel, to have invented "an instrument capable of assessing accurately the ages of archaeological discoveries up to 100,000 years old." The attention of all who are interested in antiques is directed to this announcement, which may well herald the end of all doubt concerning numerous works of art. With the aid of Dr. Bruel's meter and Mr. A. G. Lewis's lamp the days of the "expert" are numbered. One can only hope that both will be developed in a portable form so that the collector or dealer of the coming age will be able to travel with one in either hand, and, of course, with a Geiger-counter in his pocket.

GEOFFREY WILLS.

WORCESTER ENAMELS

By GEOFFREY A. GODDEN

"CERTAINLY neither in ancient nor in modern specimens of ceramic art have such exquisitely beautiful works been produced as some of the enamels which, under the fostering hand of Mr. Binns, have of late years been made here. The enamels are truly admirable and will bear, and bear well, a close and critical comparison with those of the XVth and XVIth centuries."

So wrote a contemporary critic¹ referring to the Limoges enamels painted by Thomas Bott for Kerr & Binns and later for the Royal Worcester porcelain factory. Typical examples are painted on a rich dark blue ground with a semi-opaque enamel, laid on in varying depths. This technique produced very pleasing gradations of colour similar, in effect, to the later *pâte sur pâte* ware.²

Thomas Bott was born at Hyde, near Kidderminster, in 1829, and from the age of thirteen worked in his father's timber yard making rough-turned utility articles. His real interest was nevertheless in drawing, and from the age of seventeen he was commissioned to paint portraits of local celebrities, generally rather stiffly drawn in Indian ink, and it was this early success that encouraged him to devote all his time to art.

In 1846 he was engaged by Messrs. Richardson of Wordsley, the distinguished glass manufacturers, to decorate vases with floral studies and portrait panels. Examples of his early work on glass were included in the Great Exhibition of 1851. Some of these pieces are still in the possession of relatives of the Richardsons. His stay at Wordsley, however, did not last for more than two or three years, after which he moved to Birmingham, where he was employed in decorating *papier-mâché* trays, etc.

It is recorded that, late in 1852, Thomas Bott left Birmingham to seek employment in Bristol, but found, on his arrival there, that his prospective employer's business was being wound up. So, somewhat dejected, he caught the next train back to Birmingham, only to find that the train stopped at Worcester for the night. This was to have far-reaching consequences, for, during his short enforced stay at Worcester, the local porcelain works were mentioned to him. As a consequence, the next morning he presented himself at the

Fig. I. Thomas Bott of Worcester, 1829-1870.



works armed with some of his drawings, and was straight-way engaged by Messrs. Kerr & Binns as a figure painter. Bott studied art (for the first time in his life) at the Worcester School of Art, and was encouraged in this by R. W. Binns (of Kerr & Binns), who had previously been art director at the Falcon glass works of Messrs. Apsley Pellat.

Examples of original Limoges enamels on copper were studied and, as a result of his success in decorating the panels on the Shakespeare service shown at the Dublin Exhibition of 1853, Thomas Bott was entrusted with the task of reproducing the Limoges technique on porcelain.

In 1854, Kerr & Binns obtained permission to submit examples of this ware to the Prince Consort. He was greatly impressed and purchased all the pieces shown to him. Very high praise was also bestowed on Bott's work at the various international exhibitions, from that of Paris in 1855, where he was awarded the first prize medal for enamel painting, to that of Vienna in 1873. It is interesting to note that the representative of the Dresden factory attending the London Exhibition of 1862 recommended the Limoges enamels of Worcester as being particularly worthy of imitation. This recommendation was acted upon, and from 1865 the Dresden factory copied this style, as did various English manufacturers, notably Messrs. Copeland, Battam & Son, and Sir James Duke & Nephews (J. and C. Hill). Worcester enamels



Fig. II. The pair of Norman Conquest vases in the Museum of the Worcester Royal Porcelain Co. That on the left shows Harold's oath of fidelity to William and that on the right "Harold's Coronation." Royal Worcester, circa. 1870. Height 18 in.





Fig. III. Plate from Queen Victoria's dessert service after designs by Thomas Reeve; manufactured 1861. (Allen Collection, Victoria and Albert Museum.)



Fig. IV. Typical Kerr & Binns dish by Thomas Bott, dated 1858.

by Thomas Bott were included in the 1857 and 1860 Royal Academy exhibitions.

At first only a plain rich dark blue ground was employed, but later on variations were introduced and sometimes the decoration would be carried out in a small panel with a matt and tooled gilt ground. Light ground colours were used from time to time, usually producing a matt surface, and these were not so effective as the original rich dark blue

ground. In 1860, Queen Victoria ordered a dessert service in the Limoges style, and this service, after designs by Thomas Reeve, was carried out on a turquoise ground (Fig. III) as it was felt that the normal dark blue would look too heavy *en masse*.

Thomas Bott did not confine himself to painting in white enamel. The important plaque (Fig. V) is a fine signed and dated example of his coloured work. This plaque is a full-size copy of Correggio's famous "Madonna of the Basket," which was purchased for 3,000 guineas in 1825 for the National Gallery and was the first single work purchased for the nation.

Thomas Bott signed his work with the monogram "TB" in the bottom left-hand corner of the Kerr & Binns printed shield mark, and although he signed most of the important pieces some early specimens are found unsigned. For Queen Victoria's service a special elaborated mark was designed by Sir Matthew Digby Wyatt, and Bott's initials and date 1861 was incorporated in this. On his work for the Worcester Royal Porcelain Company (i.e., after 1862) he usually wrote his name in full near the inside of the footrim.

Most of Bott's designs were taken from the works of Raphael, Correggio, Flaxman, Thorwaldson and MacIise, though many were original designs by Bott and Binns. During the Kerr & Binns period the matt and tooled gilding is of the finest quality, being in most cases the work of Ranford. From about 1857 an oxidised silver, introduced by Binns, was sometimes used instead of, or in conjunction with, gilding.

A large percentage of Thomas Bott's work was specially ordered for presentations, and many pieces were purchased by Queen Victoria. It is stated in the *Art Journal* of 1857 that more orders had been received than could be carried out (a most happy state of affairs after the lean period the factory had previously undergone). If it had not been for the success of these fine products, which gave renewed hope and encouragement to both management and workers alike, it is doubtful if Binns, after the retirement of his partner Kerr in 1862, would have formed the Worcester Royal Porcelain Company which has played such a great part in the development of English ceramic manufacture.



Fig. V. Coloured plaque of Correggio's "Madonna of the Basket," signed T. Bott. 1857. Kerr & Binns period.



Fig. VII. "The Siren," by Thomas John Bott, dated 1883. Courtesy the City Museum and Art Gallery, Stoke-on-Trent.



Fig. VI. Royal Worcester vases by Thomas Bott, the panels enamelled in natural tints. Circa 1866.

Thomas Bott had never enjoyed good health, and in March 1870 he had an attack of a paralysis which incapacitated him. He died on December 13th, 1870, aged 41.

During his last years he had been employed on two large vases, depicting the Norman Conquest and based on drawings by Maclise, which had been issued by the Art Union of London. These vases (Figs. IIA and IIB) were included in the International Exhibitions of 1871 and 1873, and now grace the Worcester Works museum.

The following paragraph written in 1874² provides a convenient link between the work of Thomas Bott and that of his son, Thomas John. The latter worked over a far longer period than his father, and the similarity of style (Fig. VI) and initials is the cause of much confusion between the two.

"The Norman Conquest Vases, unfortunately in one sense, were the artist's last work—in another sense it is not unfortunate, for upon them he laboured with all that intense love for his subject which every artist feels when engaged on the work which he believes is to mark his career. They were only just finished in time, for he died almost immediately after their completion and left us with a reasonable ground for fear that his especial taste had died with him. Fortunately we find his son imbued with the same taste, and although wanting in the matured skill of his father, bids fair to become in time quite as distinguished. There is something peculiarly pleasing in these grisaille pictures on the deep, rich blue ground for which Worcester is so famous, and it would be a pity if, after having attained to such perfection under the late Mr. Bott, no effort had been made to train up other artists to the same work."

Thomas John Bott was born in 1854 and, although little is known of his early life, he apparently studied under his father at the Worcester Works, where his name is included, with that of his father, in an undated list of decorators. An example of his work is included in the Worcester Works museum and is dated 1874, the date also of the above

quotation. He left the Royal Worcester factory between 1885 and 1889, but continued to decorate, on his own account, pieces purchased from other factories, notably Mintons. In 1889, Bott, junr., joined Messrs. Brown-Westhead, Moore & Co., at Caudon Place, but left a year later to become art director at Coalport under Charles Bruff. He was employed up to the time of his death at the age of 77, in 1932, by the Coalport China Company, moving with them to Stoke in 1925. It is interesting to note that the present decorating manager, Mr. Percy Simpson (the last of the Coalport artists) was himself taught by Thomas John Bott.

Thomas John usually signed his work "T. J. Bott," sometimes adding the year and "Worcester," during his stay there. He did not, of course, work in the Kerr & Binns period. The Worcester enamels, whether by Thomas Bott or by his son, are of figure subjects, though Messrs. Mintons, and later the Derby works, produced floral patterns using a similar technique.

Finally, after these rather prosaic facts, let us return to a XIXth-century critic's æsthetic reaction to the finished product as quoted in Binns' *A Century of Potting in the City of Worcester* (1865).

"The examples exhibited amply prove what can be done by an intelligent and earnest continuity of action; and whilst the specimens themselves are of a very varied character, some of them are the most perfect things of the kind ever produced. The dark blue ground contrasts admirably with the gold enrichments, dead and burnished, whilst the white enamel in its various delicate gradations from the extremely relieved high light, downwards, gives a delicacy and purity to the general effect of each piece which renders them covetable objects to all persons of taste."

REFERENCES

- ¹ *The Art Journal*, 1862, page 44.
- ² "English Pate sur Pate Porcelain." *The Connoisseur*, June, 1954.
- ³ *The Art Journal*, 1874, page 211.

THE BOW "FLORA" AND MICHAEL RYSBRACK

By R. J. CHARLESTON and
GLOFFREY WILLS

Fig. I.
Sir Edward Littleton's terracotta Flora.



FOR a long while it has been thought that a link existed between the sculptor Louis-François Roubiliac (1705?-62) and the Chelsea china works. The discovery that Nicolas Sprimont, proprietor of the London manufactory, was godfather to a child of the sculptor in 1744, pointed to the possibility that the contact might have been a more close one than merely social. Only evidence of a similarity in style between certain signed marbles and certain pieces of porcelain has been produced so far in support of this contention, and it is generally accepted now that figures and groups bearing the gold-anchor mark and an impressed "R", the latter long thought to be the sculptor's personal mark, did not come from the hand of Roubiliac at any stage in their design or making.

There is, however, a positive connection between another well-known XVIIIth century sculptor and another London china factory: between Michael Rysbrack and Bow. A comparison of the illustrations accompanying this article will reveal indisputably the origin of one of the largest (perhaps the best known) of the figures that were made at the factory.

John Michael Rysbrack was born in Antwerp in 1694, and came to England at the age of 26. Before the passing of many years he was at the head of his profession in his adopted land, and was employed busily in the designing and making of busts, statues and mantelpieces. Much of his work that is recorded to-day is not only signed but is also fully documented. The statue under discussion is no exception; not only can it be dated with exactitude, but the sculptor's letters in which he refers to it have been printed, and the history of the figure, at the time when it was being modelled, can be followed.

Some time about the middle years of the XVIIIth century Sir Edward Littleton ordered the demolition of his ancestral home, Pillaton Hall, Staffordshire, and commenced the building of a new seat, Teddesley, in the same county. To furnish one of the rooms in his new mansion, Sir Edward employed Rysbrack to model a number of terracotta busts of celebrities. These busts, and some other pieces from the hand of the same artist, remained at Teddesley undisturbed until 1931. In that year they were sent to London for cleaning and examination, and in July, 1932, were exhibited at Messrs. Spink and Son's galleries in King Street, and sold. To commemorate the display an illustrated catalogue was prepared by Mrs. Arundell Esdaile, entitled *The Art of John Michael Rysbrack in Terracotta*.

Among the pieces shown in 1932 was a figure of "Flora," modelled in terracotta, and standing 22½ inches in height. The base measurements are given as 8½ by 7 inches, and the piece was said to be inscribed: "Mich: Rysbrack Fect. 1759." It is illustrated here in Fig. I.

A model of Flora is mentioned by the sculptor for the first time in a letter addressed to Sir Edward Littleton dated January 21st, 1758, in which Rysbrack says: "But the

little Figure of Flora, I expect to work after sometime or other and therefore cannot part with it because it would be a Detriment to me". Further, to the same correspondent on December 16th of that year, he wrote: "I have made a Model of Flora (which I am glad Every Body approve of) I have followed the Model of the Flora which I had by me, and likewise a Flora in Plaster, only altering some Places according to Mr. Hoare's Desire for whom I am going to do it in Marble; and hope when Your Honour comes to Town You will do me the Favour to Come and see it."²

The letters show that more than one model of the Flora was made. The figure mentioned in the first letter, the one that he "cannot part with,"¹ was probably a copy of the well-known Farnese Flora, now in the Farnese Palace at Rome. Without doubt it was on this antique statue that Rysbrack based his own work, but it was not a direct copy.³ The statue carved in marble "according to Mr. Hoare's Desire" remains at Stourhead, where it was placed originally, in the Pantheon designed and built to house fittingly Rysbrack's *chef d'oeuvre*, Hercules. An illustration of the Flora is shown in Fig. II. The agreement for the marble is dated March 14th, 1759, and payment for it is noted in Henry Hoare's private account book:

1760: Dec. 11 By Mr. Rysbrack for a Flora in part £200

1761: Dec. 14 By Mr. Rysbrack for the Flora in full £200⁴

It is uncertain when Sir Edward Littleton acquired the terracotta. Rysbrack retired from business in 1765, five years before his death, and seven auction sales of his property, including books, pictures and drawings, were held in the years between 1764 and 1774. Sculpture was included in



Fig. II. The Flora at Stourhead. Marble by Rysbrack.
Photograph reproduced by courtesy of Mrs. M. I. Webb.



Fig. III. Bow Flora.
Wernher Collection, Luton Hoo.

the sales of April 20th, 1765, January 24/25th, 1766, and February 14th and April 18th, 1767.⁵ A letter of February 1st, 1766, notes: "I am sorry You did not buy the Flora,"⁶ making it clear that Sir Edward purchased it at some time subsequent to that date. In 1932 the terracotta figure was sold by Spink and Son, but the records of the firm were destroyed in an air-raid and its present whereabouts are unknown. It is to be hoped that the location and ownership of the figure will be revealed as a result of the newly found interest attaching to it.

The Bow figure of Flora, of which an example from the Wernher collection at Luton Hoo is illustrated in Fig. III, is of outstanding size but not of excessive rarity. Another example is shown in William King's *English Porcelain Figures of the XVIII Century*, and there is an uncoloured one in the Musée de Mariemont, Belgium. The best-known specimen is the coloured one in the Victoria and Albert Museum, which is reproduced in Egan Mew's *Old Bow Porcelain*, and in W. B. Honey's *Old English Porcelain*. Three other Bow figures of Flora are known to the writers: (a) One formerly belonging to Miss Upton of Petworth and purchased by E. Streeter and Daughter of Petworth, by whom it was sold to an unknown client. (b) A white specimen loaned to the Victoria and Albert Museum during the 1914-18 war by the late Mrs. Enderby. This was accompanied by the original bill showing it as having been sold in 1777 as Chelsea porcelain. (c) A further figure, bought in St. Ives some years ago, is now in the possession of Mr. T. P. Plews.

In time the origin of the Bow Flora was forgotten, and in due course it came to be associated with the name of another XVIIIth-century sculptor, John Bacon, R.A. (1740-99)—a tradition that attached already to the figure in the

Victoria and Albert Museum when it was acquired in 1868.

John Bacon was apprenticed to Nicholas Crisp, jeweller and potter, of Bow Church Yard, in 1755, and there is no reason to think that Bacon was not initiated there into the art of modelling. The earliest memoir of his life, written while he was still a comparatively young man (1782), states: "... he had an opportunity of observing the models of different sculptors, which were frequently sent to a pottery in the same premises to be burned. The sight of these models inspired him with an inclination for this art." Crisp's Bow Church Yard premises, however, were in Cheapside and not at Bow, Middlesex, near the Bow porcelain factory.⁷ It was no doubt this coincidence of place names which led to Bacon's association with Bow in the first place. The tradition ascribing to him certain Bow figures marked with an incised 'B' is almost certainly erroneous. The models of "Cooks," found usually with this mark, are mentioned in the Bowcocke notebook of 1756. Apart from the fact that Bacon was at this time apprenticed to another master, there is little likelihood that, at the age of sixteen, he would be capable of modelling figures of this sort.

There is a further possible explanation of why Bacon's name came to be associated with the Bow Flora in particular. It is known that he worked for the Coade concern at Lambeth, probably some time after 1769, and a Flora based very closely on Rysbrack's model was in favour at the Coade factory. In *Etchings of Coade's Artificial Stone Manufacture, Narrow Wall, Lambeth*, there occurs, on Plate 4, a Flora (illustrated in Fig. IV), which not only resembles Rysbrack's in all essentials but has almost the same measurements, the approximate height being 1 ft. 7 in. Also, it is worth noting that the Flora is illustrated on the same sheet as a version of Rysbrack's Hercules. The other versions of

THE BOW "FLORA" AND MICHAEL RYSBRACK

Fig. IV. Plate V from *Etchings of Coad's Artificial Stone Manufacture*, British Museum



Flora illustrated in this work and described in the Coad Catalogues may be disregarded in this context, since their dimensions differ from that of the model under discussion



Fig. V. Plaster Flora in the Soane Museum. By courtesy of the Trustees of Sir John Soane's Museum.

and there are various differences in detail. In the *Etchings of Coad's Artificial Stone Manufacture* (so far as is known, the only extant copy), there is a pencilled note: "Published only for private circulation in the years 1777, 1778 and 1779 no doubt under the superintendence of John Bacon the Sculptor who was many years the real proprietor and inventor of this artificial manufacture . . ." This is certainly largely untrue but, taken in conjunction with the fact that in *Coad's Gallery* (1799) there is a "Flora—a statue by the late Mr. Bacon, bronzed . . ." it might well be the basis on which subsequent tradition was founded.

By a curious coincidence, Bacon's name is associated with yet another Flora. In the *Catalogue of Cameos, Bas-Reliefs, etc.*, issued by Wedgwood and Bentley in 1779, in *Class II (Bas-reliefs, medallions, etc.)* No. 198 is "Flora, ditto (i.e. round), 10 inches (Bacon)." There can be, however, little doubt that the Bow Flora is based on the model by Michael Rysbrack, and has nothing to do with John Bacon.

One further point may be brought forward. In Sir John Soane's Museum, Lincoln's Inn Fields, London, is a plaster cast, painted to resemble terracotta, shown here in Fig. V. It measures 20½ inches in height and is apparently taken directly from Sir Edward Littleton's terracotta Flora. This being so, a mould must have been in existence, and what could have been more simple than to cast from it examples not only in plaster but in potter's clay? The resulting differences in height would be due to the differences in shrinkage during firing of the materials employed.

REFERENCES

- ¹ Esdaile, *The Art of John Michael Rysbrack in Terracotta*, page 42.
- ² Esdaile, *ibid.*, pp. 15 and 20; M. I. Webb, *Rysbrack*, 1954, pp. 199 and 202.
- ³ S. Reinach, *Répertoire de la Statuaire grecque et romaine*, I, 212.
- ⁴ Webb, *ibid.*, page 126.
- ⁵ Webb, *ibid.*, pages 186-7.
- ⁶ Esdaile, *ibid.*, page 31; Webb, *ibid.*, page 208.
- ⁷ See Aubrey J. Toppin, "Nicholas Crisp, Jeweller and Potter," in *Transactions of the English Ceramic Circle*, I (1933), page 40.

VIEWS AND NEWS OF ART IN AMERICA

By PROFESSOR ERIK LARSEN, Litt.D., M.A.

J'ACCUSE !

LAST time I led my readers to anticipate the review of the Jacquemart-André treasures currently to be seen at Wildenstein's.

Alas! happenings of immediate actuality overshadow the peaceful enjoyment of the Parisian *ensemble*, and I must therefore ask forgiveness for a further postponement.

A great danger threatens the preservation of our American artistic patrimony, and nobody can check it but an aroused public. The critic yields to-day the right of way to the art-lover, endeavouring from the very heart to reach and stir whosoever has ever beguiled the grey dreariness of everyday life through pursuit of beauty; has been charmed or entranced, uplifted or excited by the manifold witnesses of humanity's untiring effort to translate higher aspirations into unwieldy matter. I further appeal to all those who judge that such art treasures as are amassed in countless public museums should remain wards of the public and not revert to the tribulations of private whim, with their possible corollaries of exile, seclusion and lack of professional care.

The situation is grave indeed. Else I would not have resorted to borrowing Zola's unforgettable apostrophe in order to head these lines and sound the tocsin.

These are the deplorable facts: *American museums are starting to sell their "reserves"!*

The Philadelphia Museum has already made a most unfortunate beginning, and the Metropolitan Museum of Art is going to divest itself this very month of about 2,000 objects!

Do not say this is a typical phenomenon *made in America*; it can't happen here. The *engouement* for abstract and modernistic art, currently prevalent in Europe (see APOLLO, February, 1956, p. 63), should be sufficient proof that our world is one; that artistic tastes and prejudices are of an international character. Have you ever considered that most administrative minds are of a legalistic bent and easily swayed by precedents? Soviet art sales during the early 'thirties were snickered at in the civilised world, the more so as the most outstanding treasures so disposed of landed in America. The trades in which the Vienna Kunsthistorisches Museum used to indulge before the last war are best charitably ignored. However, the powerful example of the Metropolitan might well set a fashion spreading even to Europe; we may yet live to see venerable institutions in England as well as on the Continent dispose of part of their collections under the auctioneer's hammer. Hardly anything is more catching than bad examples set by people who command a substantial following—extant protective laws, here and there, notwithstanding.

Museum officials over here justify the new practice by pointing out that they have more objects than wall or exhibiting space. Only objects of minor artistic importance are to be eliminated, and the fresh funds thus gained to be applied to the acquisition of more significant art!

The insidious fallacy of this kind of reasoning becomes immediately apparent when applied to case histories. Slightly more than a year ago the Philadelphia Museum of Art put the "reserves" of the W. P. Wiltach Collection on the block. Although the will of the testatrix, bequeathing funds and collection to the City of Philadelphia, specified "that the paintings, etc. . . (were to be) . . . taken care of and kept in good order . . ."—the great majority of paintings were sold without previous cleaning and subsequent re-examination of attributions; or, as dealers call it, "in the juice." The sale proved to be a providential boon to 57th Street, and profits already taken range widely into six figures—with more to come. To cite one example chosen at random: the portrait of Wolfgang-Wilhelm, Prince of Pfalz-Neuburg, bought at the above-mentioned sale for a truly insignificant amount, seems after cleaning well on the way to acceptance as the original of the composition by Sir Anthony van Dyck. If finally established as such, it will sell for anything over \$50,000, and probably go to another American museum. One fails to see the logic of the procedure!

The first question that comes to our lips should, therefore, be formulated as follows: are sales of so-called museum reserves, i.e., public property, to be construed as a potential gold-mine for the art trade?

We are fully aware that museum officials are nowadays rather appointed by reason of their administrative and money-

raising abilities than for purely factual connoisseurship. In fact, many universities stress theoretical scholarship as set against competence in the field "linked to the object." If we in America elect to train our museum staff that way we cannot expect them at the same time to hold their own when pitted against the flair and practical knowledge of the dealer. One will object: "But does not the museum director buy for his institution?" Yes, of course. He generally covers his responsibility, however, by dealing with well-known and reputable firms only; furthermore, he solely proposes for acquisition objects that have received the nod from all competent authorities. Finally, a dubious acquisition is potentially a lesser danger than an untoward elimination. Yet, as far as selling and trading are concerned, the director has an entirely free hand—for his Board of Trustees, composed of lawyers, bankers, industrialists and such-like, are evidently laymen. In spite of the fact that a minority among museum officials are fortunately also good connoisseurs, rules should be made to apply to general circumstances rather than to particular ones. The first one should evidently tend to avoid that a museum official ever be put in a position where he has to compete with a dealer on the latter's very own terrain.

The next question is of an even more delicate nature: what are reserves that can be safely disposed of?

Among the Wiltach paintings lately auctioned off was a 54 x 50 in. Van Goyen, monogrammed and dated 1632. One would suppose such a truly representative example of the master's early period hardly out of place in a public gallery; the more so as the particular period of the artist's evolution is scarcely to be found elsewhere in the country. On February 29, 1956, the same museum sold at the Parke-Bernet Galleries another signed Van Goyen, on panel this time and measuring 33 x 47 in. Again a significant work, dating from the master's middle period (\$9,000). Both were well preserved and typical museum pieces. The former has already emigrated to Germany, and it is only to be hoped that the latter will remain here. One can agree with the museum's elimination of a Pieter de Hoogh composition existing four times ("The Bedroom"—\$8,000), but hardly condone that of one of Ochterveld's extremely rare portrait groups ("Prince William of Orange and his Family"—\$2,750) which was fully signed, to boot. And nobody can dispense with a charming pair of Canaletto paintings, showing two different views of the Piazzetta, that went to a New York dealer for \$9,500 apiece. The demonstration could be kept up *ad infinitum*, but it behoves to stress at least one more memorable boner. The Philadelphia Museum blithely sold George Romney's portrait of David Hartley. The M.P. for Kingston-upon-Hull was the English signer of the Anglo-American Peace Treaty—the same document that bears the signatures of Benjamin Franklin, John Adams and John Jay for the American side! I am reliably informed that the canvas was never even exhibited at the Philadelphia Museum, and were it not for the solid scholarship of the Parke-Bernet sale's catalogue, its tremendous interest for Anglo-American history might well have passed unnoticed! Owing to the auction firm's sagacity the Hartley portrait brought \$12,000. It should seem superfluous to stress that this particular Romney ought never have left the walls of any American museum in the first place, unless it were to go to the Library of Congress!

What are we to conclude from the preceding instances?

First, that although all reasonable care is exercised valuable objects do slip through directorial fingers, never to be replaced with the few paltry dollars obtained in exchange. Second, that fashions change from generation to generation, and even from decade to decade. What might appear of inferior quality to us could seem of the utmost importance to our descendants. Given a free hand, a museum director a hundred years ago would enthusiastically have exchanged a great Flemish primitive against, e.g., a then prominent pre-Raphaelite! Not longer than ten years ago \$3,000 was a fair price for certain Corot that presently fetches eight times as much. Egyptian antiques have appreciated tenfold during the last five years.

To sum up: The general public should urgently awake to the realisation that public art museums are just that: a perpetual trust belonging to the nation, and no plaything for private initiative. Here, in this country, every citizen has a stake in

(Continued on page 131)

A SHAFT FROM APOLLO'S BOW. It depends on what you mean by "Contemporary."

MY *Oxford Dictionary* says, "Belonging to the same time," but that old-fashioned definition would certainly not be accepted by people who sell furniture in Tottenham Court Road or more fashionable centres, or people who buy pictures on Millbank. It was not shared by my decorator, who assured me that I ought to see his flat, "all done in contemporary style; you know, pink ceilings and all the walls different colours." Whereat I blushed for what I had hitherto felt to be a rather pleasant Swedish wallpaper on my uncontemporary walls and the Regency furniture which remains ours by a long process of inertia.

The question has raised its head because of the show of the Contemporary Art Society at the Tate, a British Council Exhibition of Contemporary Sculpture which has been sent to Germany, and the temerity of Gilbert Ledward, President of the Royal Society of British Sculptors, who wrote to *The Times* protesting again that the British Council and the Arts Council "both of which are entirely financed by the Treasury," should sponsor only this particular group of sculptors and entirely neglect those of his more academically minded Society. The retort to this from Lilian Somerville, the energetic Director of the Fine Arts Department of the British Council, was that the Germans had paid for this exhibition themselves with an enthusiastic quotation from a German savant stating that they had heard about these young Englishmen at the Venice Biennale in 1952 and now saw for themselves this "flowering of English talent," etc. As the British Council were the body which had chosen and sent this work to Venice, and as they have never chosen any work by a member of the R.B.S. for that, or any other, shop window, this was tantamount to saying that they had not committed the crime this time, but—metaphorically speaking—the pearls in their pocket were the outcome of yesterday's burglary. I could not see that it greatly altered the

charge by the Royal British Sculptors. Especially as one of the ultra-modernists in question, Lynn Chadwick, is to be the only sculptor sent by the British Council to the Venice Biennale this year. The fact remains that these bodies spending public money (including that of members of the R.B.S.) spend it only to foster interest in the work of these advanced artists so far as contemporary art is concerned.

Subsequently, Sir Colin Anderson corrected Mr. Ledward's impression that the Contemporary Art Society chose the works to be sent. He asked scornfully "by what machinery this (the inclusion of work by members of the Royal Societies and Academies) should be done." The answer, of course, is that representatives of these Royal and Academic Societies should be on the directive committees of the two Councils. "No taxation without representation" was once assumed to be a democratic principle before the Big Brotherhood of Bureaucracy took over.

True, the Contemporary Art Society is a voluntary body spending its own guineas for something which it likes, and with a certain generosity giving these advanced works to museums and art galleries. But it is not quite so simple as that. Museum space is an important commodity, gallery representation a most important aspect of propaganda, and these are commandeered by this means. So if Mr. Ledward were wrong in the letter of his charge that the Contemporary Art Society chose the particular works for the particular exhibition of which he was complaining, once again he was right in spirit. The stage army of propagandists who, during recent years, have worked for abstract painting and sculpture and are still putting over (largely with public money) the amorphous horrors of abstract sculpture, function in one guise as the Contemporary Art Society. Of course, they are sincere enough in their belief that "contemporary" means the few artists they choose to advocate. But it doesn't.

AN ANNUAL ATTRACTION: The Pinto Collection.

The Pinto Collection of Wooden Bygones at Oxhey Woods House, Oxhey Drive, near Northwood, Middlesex, attracted more visitors during its four months open season last year

than its owners anticipated. Consequently, the collection will now be open annually, between 2 and 6.45 p.m., every Wednesday, Thursday, Saturday and Sunday (and Bank Holidays) from April 1 to September 30. Additionally, visitors may now enjoy the beautiful grounds.

The only complaint received last year, but often repeated, was, "I wish I had allowed more time; I had no idea there was so much to see." There is much to see of absorbing interest in this unique collection, and being all small objects not much walking is involved.

Last year over

4,000 pieces of treen and other wooden bygones were displayed; this year there are more, and additions include rare and interesting objects.

This collection, discriminatingly assembled over some thirty years, ranges from the simple, sometimes crude and homely, to examples which fully merit the description of fine art. It includes much of interest to student and school-child, connoisseur and technician, but being essentially social history in wood it is also absorbing to the average citizen.

Whilst no two could agree which of the 65 main sections is the most attractive, the method of display, particularly the dummy shop windows with goods arranged according to trade, and the comprehensiveness of the descriptive labelling both reach a very high standard.

In its lovely setting, only 15 miles from Marble Arch, this unusual and full afternoon's entertainment will be a 1956 attraction. Descriptive leaflet with map is available free on request.



Wine Fountain of lignum vitae, the interior being lined with pewter.



XVIIIth-cent. Mannikin lever nutcrackers, finished in polychrome.

LETTERS and ANSWERS to CORRESPONDENTS

GOLD ANCHOR ON POTTERY VASE



A late 18th century Sceaux pottery flower-vase

Sir,—A cast pottery vase (see illustration) is in my possession. It is a well-made piece, just under 7 inches high, thinly potted with a close bluish glaze, and it is modelled all round. The colours are strong but not unpleasant, and there is some inoffensive gilding of the rococo base. The foot is distinctly but quite preposterously marked with a small gold anchor.

I would be most interested to know where and when it was made, for I have seen nothing like it.

H. J. S. BANKS,
Commander, R.N.

* * *

It is a little surprising to find a gold anchor on a piece of pottery, but preposterous as it may seem the mark is quite genuine. The piece in question is from the French factory at Sceaux, near Paris. This was founded about 1748 and competed in secret in making porcelain to rival that of

Sèvres, four miles away. (A decree forbade the making of porcelain elsewhere than at the Royal Manufactory.)

Faïence was made at Sceaux, and as early as 1754 it was claimed that its colours rivalled those of Meissen. Among other marks an anchor was used on both pottery and porcelain. It is found incised in the latter and painted in gold on the former.

CLAUDE LORRAINE GLASS

Sir,—May I suggest the publication of an article in *APOLLO* on what I think are called Lorraine Glasses (after Claude Lorraine) or Landscape Glasses, or Landscape Mirrors, with photographs of one or two given as illustrations, and a reproduction of an actual view as seen through one, as also a reproduction of one or two scenes as drawn or painted with the aid of such glasses.

As an amateur etcher I know the use of a mirror to obtain the reverse of a drawing which is being needled from the reverse, but I have never seen one, or even seen them advertised for sale.

I find your magazine excellent—the right thing at the right price. I wish, however, that reproductions of pictures could have the sizes in inches stated in the caption, and that all items illustrated in the advertisements were priced, with, of course, that month's prices. This applies to the pictures offered for sale more than to the antiques; the latter sometimes bear prices, which are indeed helpful.

DOUGLAS HAMER.

* * *

Mr. Douglas Hamer has since sent in a number of enlightening references from the *Oxford English Dictionary* and other sources. A lengthy article on the subject could add little to this information and we quote extensively from Mr. Hamer's further letter as follows.

"Claude Lorraine Glass. Also Claude-glass. (Named from *Claud* (of) *Lorraine* (1600–82), the French landscape painter.) A somewhat convex dark or coloured hand-mirror, used to concentrate the features of a landscape in subdued tones. Sometimes applied to coloured glass through which a landscape, etc., is viewed."

1789. W. Gilpin, *Beauty* (1792), I, 124. "The only picturesque glasses are those, which the artists call *Claud Lorraine* glasses. They are combined of two or three different colours, and if the hues are well sorted . . . give the objects of nature a soft, mellow tinge, like the colouring of that master."

1824. Scott, *Redgauntlet*, Let. V. "All that happens to thee gets a touch of the wonderful and the sublime from thy own rich imagination. Didst ever see what artists call a *Claude Lorraine* glass, which spread its own particular hue over the whole landscape which you see through it?—thou beholdest ordinary events just through such a medium."

1882. E. Gosse, *Gray*, viii, 187. "Gray walked about everywhere with that pretty toy, the *Claude-Lorraine* glass in his hand, making the beautiful forms of the landscape compose in its lustrous chiaroscuro."

Ruskin, *The Elements of Drawing* (*Works*, XV, 201). "It is easy to lower the tone of the picture by washing it over with grey or brown; and easy to see the effect of the landscape, when its colours are thus universally polluted with black, by using the black convex mirror, one of the most pestilent inventions for falsifying Nature and degrading art which ever was put into an artist's hand. (FOOTNOTE: I believe that the strange grey gloom, accompanied by considerable power of effect, which prevails in modern French art, must be owing to the use of this mischievous instrument; the French landscape always gives one the idea of Nature seen carelessly in the dark mirror, and painted coarsely, but scientifically, through the veil of its perversion.")

Another kind of Lorraine glass would appear to have been simply a piece of coloured glass which the traveller might look straight through at the landscape before him, is to overcome the bright glare.

The association of both kinds with the name of Claude Lorraine would suggest that he got his soft landscape effects by the use of one or other, painting not the landscape proper but what he saw of the landscape through either the convex mirror or the coloured glass. I have sometimes wondered if the goldenness of Canaletto's paintings was not induced by the use of a golden glass. But this is a matter I do not press, because Dr. Johnson could write of "the refulgence of the noonday sun," i.e., of its golden light.

Benjamin Tucker, *The Light of Nature Pursued* (1768–74). "A convex mirror strengthens the colours and takes off the coarseness of objects by contracting them."

The Century Dictionary defines a "Landscape Mirror" as a Claude Lorraine Glass, but the *Oxford English Dictionary* gives no English references.

Hamerton's *Etching and Etchers* (1876 edn.) (p. 245). "Our fathers had a fearful and wonderful invention which they called a 'Claude glass,' a black mirror, which blackened nature for them till they fancied that it looked like the old pictures in their galleries. They did, indeed, by this ingenious contrivance mix the dirt of old pictures with the pure hues of nature, and so brought nature to the dinginess of the art which they admired, but not a branch of a tree, not an outline of a hill, accommodated itself in the mirror to the exigencies of artistic composition. All of 'Claude' that the 'Claude glass' gave, was the dust of two centuries in the darkened varnish; it imitated neither the beauty of his arrangements nor the tenderness of his feeling."

DOUGLAS HAMER.

* * *

The term Claude Lorraine glass refers to a dark, or black, convex hand mirror which was used by European artists for several centuries, and the various references in connection with this mirror confuse several things.

Artists and architects have used many diverse appliances and media, such as mirrors, prisms and transparent (glass) screens, in their work. Leonardo da Vinci had his camera obscura, a portable model of which was invented in the XVIth century. Dürer in the XVth century, used prisms and glass screens, especially for his woodcuts, and in his book on perspective measurements he pictures and describes such apparatus. In early Italian paintings we frequently find that the artist includes some figures in the foreground which hold in their hands small mirrors, and seem to look into these instead of at the main object pictured in the centre of the painting.

Claude Lorraine glass was another such artist's tool. By using it, and standing with his back to the scene to be painted, the artist would see the reduced picture in the convex mirror. This would enable him to frame and limit his chosen motif, and furthermore, the darkness of the mirror translated the colour values into tone values, so that prominence could be given to the treatment of light and shade. This was particularly useful for etchers and engravers, since they worked in mono-

LETTERS AND ANSWERS TO CORRESPONDENTS

chrome, and had to reproduce a mirror image to obtain the final positive image. Bernardo Belotto, 1720-80, nephew of Canaletto, the great Venetian artist, is supposed to have used this type of mirror for his paintings of street scenes and buildings in Dresden, Vienna and Warsaw. This might be true, since his pictures have an architectural approach, and emphasis is given to the perspective.

The Claude Lorraine glass was manufactured in England during the XVIIth and XVIIIth centuries, but there seems to be no foundation whatsoever in the supposition that Claude Gelée de Lorraine (b. Lorraine, 1600, d. Rome, 1682) himself made use of this implement, particularly since similar mirrors were manufactured before his time. It is obscure why this dark, convex mirror should be connected with the name of Claude Lorraine, and it would be interesting if any reader can forward some explanation. I can only suggest that the connection arises from the facts (a) that Claude was one of the greatest and most influential of French landscape painters, and (b) that the oldest glass manufacturing centre of France lies in the province of Lorraine. Claude's paintings were particularly mellow, harmonious and glowing in colouring, and though he may have used a mirror for some of his etchings, it is unlikely that he used a black mirror for his colour effects.

Ruskin's outburst against the black, convex mirror, "one of the most pestilent inventions for falsifying nature and degrading art," can most likely be attributed to his occasionally unreasonable criticism of Lorraine's work, whose colouring in one instance he does describe as "murky"; this refers to the painting of water in a harbour scene!

The fact remains that dark mirrors were manufactured and in use for many centuries, that the mirror itself constituted one of the implements of even the primitive artists, and that such and similar appliances were still manufactured at the beginning of this century. Some thirty or forty years ago many art students carried with them a small black mirror, and though such tools have a certain limited value, particularly in the execution of perspective and architectural design, they are now considered as superfluous and old-fashioned.

GABRIELLA GROS.

L. P. BOITARD'S CRIES OF LONDON

Sir,—Do you think any of your readers could state where a copy of *Cries of London*, by L. P. Boitard, published by Robert Sayer, in six parts of twelve each (undated circa 1750), can be seen?

Later reprints I have seen omit No. 37 (or No. 1 of Part 4), and I am anxious to trace what this is—in fact, to see the original set coloured or uncoloured.

A. B.

ROYAL DUX CHINA

This china is of no interest to collectors; it was being bought and still may be bought for the American market. That it is marked "Made in Czechoslovakia" is evidence that neither Elbogen nor Eichwald, factories of the early XIXth century which are referred to in Chaffers and by Litchfield, can be associated with it. Czechoslovakia was not so named before 1918.

VASES MARKED BONN

This china is a XIXth-century production, probably late Victorian. The four figure number marked on them is not the indication of the year of manufacture. These vases, decorated with flowers, trees and female figures with the Bonn mark, are not now being made by the present owners of the factory at Bonn, and they inform us that this china was last made about thirty years ago.

A RESTORATION ERROR

Sir,—The position of the angel in the Annunciation at Arezzo to which Mrs. Sands draws attention in the February number of *APOLLO* does not, surely, reveal a clumsy restorer.

First, a restorer tends to reduce the complexity of a work to a simplified rationalisation rather than invent a difficulty. The angel is either in the act of going down upon his knee or rising, a characteristic feature in Piero, which may be compared to the position of the Queen of Sheba in the meeting with King Solomon, where the Queen is either in the act of curtseying or rising from her curtsey.

The sense of a position incompletely resolved is related to the still expectancy which marks Piero's dramatic sense and philosophic temper.

MICHAEL PODRO.

A RARE FIGURE

Sir,—Our potter at the wheel illustrated in your January issue is undoubtedly Derby. The mark in red is a careless version of the crowned cross-batons and may belong to the early Bloor period. What is more important is the paste, which is of a creamy tint bearing the familiar finely crazed glaze.

Obviously the model has been taken from the Meissen original, of which Lord Fisher has an example. The base appears to be an exact "crib" from this source.

GEOFFREY BEMROSE.

City of Stoke-on-Trent Museums and Art Gallery,
Hanley.

A TRIBUTE FROM SOUTH AFRICA

"Finally, as a reader of some years' standing, may I congratulate you on your most excellent *APOLLO*. It is authoritative, ever interesting, and frequently pleasantly provocative. Long may you prosper."

COVER PLATE

This delightful open-air Group Portrait of six little girls shows an early direction of the art of a painter whose versatility was eventually to lead him chiefly into the genre typical of his period, but who, throughout his whole career, proved an interesting portraitist. John Phillip (1817-67) was born in Aberdeen, the child of humble folk, who apprenticed him to a local house painter. His genius soon took him into his life work, and after some instruction by an obscure Aberdeen portrait painter he left Scotland for London when he was 17. He succeeded in entering the Royal Academy Schools a little later, and began to exhibit at the R.A. in 1839.

This work probably belongs to the next phase of Phillip's career; for in 1840 he returned to his native place and there stayed for about six years, chiefly painting portraits. The costumes indicate that the picture belongs to this period, and the slight naïveté of the picture shows that it was the work of a young artist, though one already a master of his art. One is reminded that Gainsborough himself, during the early Ipswich period, made portraits in landscape parks which to-day we value for this very quality of naïveté. Phillip here shows himself a considerable master of landscape, as well as a portraitist able to convey the engaging personalities of his young sitters.

Later, he was to go to Spain and paint the many romantic subjects which earned him the title of "Phillip of Spain" to his contemporaries. He was also to become an accepted portraitist in the conventional manner. His most famous picture is probably that "La Gloria—a Spanish Wake" which was bought by the Scottish National Gallery for £5,250 in 1897, and which we saw in the Exhibition of Scottish Art at Burlington House in 1939. As we would expect, the best representation of his works is in the Aberdeen Art Gallery, where most phases are represented. This early Group Portrait, now to be seen at Leggatt's in St. James's Street, is a considerable addition to our knowledge of his early manner.

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(Continued from page 128)

them, through tax exemptions and sundry privileges granted by law. It is the bounden duty of these institutions to preserve and conserve the intellectual and artistic capital of which they are appointed guardians; independent of passing fashions or æsthetical idea of temporary governors; not for them to juggle the contents according to dictates of *la mode* or personal preferences.

If cellars are filled to overflowing, there is no dearth of provincial museums, historical societies, city halls and public schools where secondary works should usefully fulfil an educational mission. At least they would not be lost to the community, in case future concepts motivate an æsthetic reappraisal or an about-face in artistic values.

There is an old Dickensian maxim stating that one does not live off one's capital: financial or artistic in this context. Its truth appears self-evident in the light of current events.

BOOK REVIEWS

THE ENGLISH MASTERS. By HORACE SHIPP. George Newnes, Ltd. 25s.

Horace Shipp requires no introduction to APOLLO readers, and in recent years he has reached a large public through his popular books on Dutch and Flemish painting. It need not, therefore, be stressed that he has a considerable general knowledge of art and that he writes in a style that is at once unassuming and vivid. And this book, like all Mr. Shipp's works, is intended for a wide public, rather than for the expert or the connoisseur. To such it will no doubt appeal, partly because of the way in which it is written and partly because the author relates his theme to the social background of the periods he is dealing with.

If a book of this sort is to inform the general reader besides entertaining him, it must be full of value judgments, and it is to Mr. Shipp's credit that he is not afraid to state clearly his critical view of the artists he discusses. This point brings one to the most important aspect of the whole book, for, having accepted its purpose, our opinion of it must depend primarily upon our estimate of the author's critical abilities. Personally, I feel that in the majority of cases his judgment is sound and in certain cases penetrating. It is, for instance, refreshing to find Watts recognised, and his passage on Morland is particularly admirable, for he does justice to a too often underestimated master.

On the other hand, there are one or two artists to whom it seems to me he does less than justice; to be specific, I feel that he underestimates Stubbs, Joseph Wright of Derby and James Ward. Stubbs, for instance, at his best, was skilled at conveying tactile values, and his skies occasionally have depth and substance, a thing rare in British painting, while Wright of Derby was surely more than "an interesting painter of figure groups" and "a strange landscapist." Then again Mr. Shipp, I think, underestimates James Ward, who, in some of his sketches and small oils, displays a splendid freedom of handling and a real feeling for his medium.

There is nevertheless another much more serious criticism that must be made. This concerns the author's treatment of

the painting of our own time. He is at pains to point out that he believes that we cannot tell what future generations will think of what he calls the "experimental" art of the XXth century, and he proceeds to ignore practically all those artists not acceptable to the Royal Academy. Well and good! But it is surely misleading to refer to Henry Moore's and Graham Sutherland's war-time work and to ignore the rest of their œuvre, and curious, to say the least of it, to name Wadsworth along with Paul Nash and Stanley Spencer as the chief figures of the 1920's. Again, is it really getting things in proportion to mention George Clausen and Arnesby Brown (and why in that case omit Sir Alfred East?), while completely omitting any reference to younger artists such as Bacon and Lucian Freud?

TERENCE MULLALLY.

SPANISH GUNS AND PISTOLS. By W. KEITH NEAL. G. Bell & Sons. 42s.

Anything on the subject of antique firearms, coming from the pen of Mr. Keith Neal, can, with confidence, be accepted by connoisseurs and collectors as an authoritative work.

The writer of this most informative book on Spanish firearms has devoted a lifetime's study to the production and development of weapons of precision throughout the ages, regardless of country of origin.

He is an authority whose overall knowledge on the subject is surpassed by few, and his personal collection of firearms may well be one of the finest in private hands to-day.

Spanish firearms are rare in this country, and do not often come the way of the collector. It may be assumed that the output from Spanish gun makers was somewhat limited, the home demand small and the overseas market undeveloped; that they could and did produce a fine article, the illustrations go to prove.

The author traces the growth of the trade from early in the XVIth century, when the Emperor Charles V brought from Germany two Augsburg gun makers to found the industry in Madrid.

He gives considerable space to translations from the writings of Spanish authors and gun makers, and these translations give an excellent picture not only of the technique employed but of the way of life and history of the times.

The book, somewhat technical, is well got up, the letterpress of high order, and what will appeal to all, especially the not so erudite, is the very high standard of the illustrations.

Some hundred plates of Spanish guns and pistols, combined with a comprehensive list of Spanish gun makers and their trade marks, make it a most valuable book of reference. Mr. Keith Neal is to be congratulated on producing a work on a hitherto somewhat neglected branch of firearm collecting.

E. AMBLER.

JOHN SLOAN. A Painter's Life. By VAN WYCK BROOKS. Dent. 25s.

Compiled from John Sloan's personal papers and diaries, and from the author's long friendship with the well-known American artist, this biography gives a detailed if rather diffuse portrait of a man whose individuality was apparent beyond the confines of his canvases.

Associated with such artistic spirits as J. B. Yeats, Robert Henri and George Bellows, Sloan, it has been said, made a very special contribution to the development of a national art, and his circle perhaps represented the first truly significant and recognisable movement in America.

Sloan was not only an individualist in his art, his individualism embraced opinions and ideals outside the normal range of a painter. A convinced pacifist, he never lost his dislike and suspicion of military men and uniforms. In the year of his death, 1951, he mentions in his diary that, walking in New York, he was stopped by a parade: "We saw scores of military rolling stock, all shiny, all men's helmets new, looked like animated Christmas toys, silly, infantile, but dreadful." Yeats remarked, "Sloan likes to be in a minority of one. He is now a pacifist. I am waiting to see him separate from all the other pacifists and become his own particular pacifist. He should stick to his painting, but he won't."

Yeats may have been right. The divided mind seldom achieves maximum results in any one sphere. Too much individualism, if not mere showmanship, takes time and effort to sustain. For all Sloan made his mark, and a deep one. That he was a maze of opinions as much as of ideas should be seen as of value to his work rather than as a detraction. A life lived fully must infuse a life's work.

JON WYNNE-TYSON.

A GENERAL HISTORY OF ARCHITECTURE

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By Bruce Allsopp, B.Arch. (Liverpool),
F.R.I.B.A., A.M.T.P.I.

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BOOK REVIEWS

THE PAINTINGS OF BRUEGEL. By F. Grossmann. Phaidon. 42s.

Few artists are more rewarding either to write of or to illustrate than Pieter Bruegel the Elder. Most human of men and colourful of painters, he is remote enough in time to be something of a mystery, yet he belongs clearly to the modern epoch. Folk art, the impact of the Renaissance, the beginnings of pure landscape, religious art, satire, social, even political comment: it is all here; and a most intriguing personality replete with legends hovers just beyond the confines of exact knowledge.

Dr. Grossmann has fully appreciated the opportunities offered; and in this first of his two Phaidon volumes we have—most importantly—the Plates (150 of these, of which a dozen are in convincing colour); notes upon these; a biographical introduction; and a study of the critical reaction to the artist in its fluctuating appreciation through the years. Never was

Bruegel understood better than to-day. A second volume is reserved for a study of the problems of Bruegel's art and a catalogue raisonné.

This first volume is excellent alike in its organisation and production. Dr. Grossmann's point of departure is the famous entry in Van Mander's *Schilderboek* although he does not subscribe to the theory of a peasant origin. He stresses the importance of the Italian journey and the links with Giulio Clovio, thus stressing the international and Renaissance rather than the folk and Flemish in his subject. Such problems will probably be further discussed in the later volume.

If I note an omission it is of the "Landscape with Birdtrap" in the collection of M. A. Hassid, Esq. in London. I wrote of this in *APOLLO* (January, 1954) and quoted both Dr. Max Friedlander and Dr. W. R. Valentiner, who have agreed the picture. We reproduced the picture in colour on that occasion, and I again did so

in my own book on "The Flemish Masters." The important thing is that this work is fully signed and dated 1564—one year earlier than the Delporte version. Thus Mr. Hassid's picture is the original version. The Delporte version (which interestingly enough was also first noticed in *APOLLO*, by Paul Lambotte in January, 1937) is alone reproduced in this Phaidon volume, and I was surprised at the omission of the London picture or any reference to it. I feel sure Dr. Grossman would wish this fine work to justify exactly its claim to be a Complete Edition of Bruegel's works. For the rest one has nothing but praise.

HORACE SHIPP.

SLOVAK FOLK ART. Editor: RUDOLF MRLIAN. Artia. £4 10s.

In our review of this book (March 1956) the words "Sole English Distributors: Rosenberg, London," were unfortunately omitted.

PRICES AND VALUES

By W. R. JEUDWINE

IT is too soon yet to judge how far the present economic situation is affecting the art market; works of art cannot be classified as a whole, and so many different factors have to be taken into account that any generalisation is apt to be more misleading than helpful. However, it is difficult to see why anything short of major economic disaster should much affect the market for really important works; rarity alone more or less guarantees high prices and offers the chance of steady appreciation, considerable in times of inflation and probable even were the inflationary trend brought to a halt. The comparatively few international buyers, both private and institutional, who compete for the best things are not going to be deterred by economic considerations from buying something which they know is unlikely to be available again. A good example of this was the £10,000 recently paid by the Landesmuseum of Munster, with the National Portrait Gallery as underbidders, for a double portrait by Herman tom Ring. Though relatively minor, it is of the first importance in its kind, and one of the best works by this rare artist.

Less certain are things of no exceptional rarity which lack the artistic or historical interest to attract the museums, but which have been fetching large sums from private collectors on account of their decorative qualities. XVIIIth-century French and Italian paintings have crept up into the four- and five-figure bracket because there are enough of them in circulation to become popular and enough people who are able to pay. It seems likely that in the future there is going to be less ready cash available for such purchases, and consequently one would expect prices, if not to fall, at least to stop rising. Canalettos, Guardi's, Dutch flower paintings, to mention only the most fashionable, all come into this category, and for the time being they have probably about reached the top.

The case of the under £200 object is rather different, for here we have left the realms of high art and are down with the interior decorators. There will always be people who want a picture or a piece of furniture, but when money is tight, they will be fewer and less inclined to be fobbed off



JAN BRUEGHEL (1568-1625).

The Halt.

On Copper, 7½ × 9 in.

Courtesy of the Slatter Gallery.

with anything. The dealer will find himself obliged to sell a better article for less money or not to sell it at all. Yet in the saleroom it is within this price range that bargains may still be found. The collector with an eye, who is able to resist the dubious allure of a great name, can occasionally find pictures by minor artists almost equal in merit to the works of their more famous brethren, though also hardly less rare. The Italian XVIIth century can be a fruitful field (though usually the pictures are large) and there are many admirable Dutch Italianate masters, like Jan Asseleyn, de Heusch, Jan Both, and the two de Moucheron, who have never attracted much attention. The Dutch XVIIIth century has hardly been touched, apart from the topographical artists, and English landscapes are oddly neglected except for the handful of the well known.

Fashions change, but the landscapes and cabinet pictures of the Flemish and Dutch schools have enjoyed an unbroken

run of popularity. Among the most charming are the landscapes of Jan Brueghel and his followers, including that group of artists who were driven from the Netherlands by religious persecution and settled at Frankenthal in the late XVIth century. Apart from Brueghel, their names are not familiar, but the Coninxloos, the Saverys, the Valckenborchs, Antoine Mirou, Adriaen van Stalbeem, and others, all worked in a characteristic style which was carried on until the middle of the XVIIIth century. Small panels on wood or copper by Jan Brueghel, of which the illustration is a fine example, are to-day worth several thousand pounds, but quite poor anonymous works, perhaps more than a century later, are still of recognisable parentage, and they can be found regularly in the salerooms at from £60 to £70 upwards.

Whatever happens to prices in the short run, the careful buyer can protect himself against fluctuations by watching the trend of the market. It is, however, not very easy to tell at any given moment what the trend is. A list of saleroom prices is a bad guide, since they tell one nothing except by inference about quality and condition. For example, a painting by Salomon van Ruisdael was recently sold for £4,000. A few months ago a very similar picture fetched £10,800. Unless they have both been seen, the difference may appear arbitrary, and even photographs do not sufficiently reveal that one is very much finer than the other. Valid comparisons must be searched for over a period of months and allowance made for occasional freak prices.

The question of condition is crucial. Almost every painting more than a hundred years old has been more or less restored; repeated cleanings, however careful, produce a slight rubbing of the surface; canvases have to be lined; and the process of time produces small damages that have

to be concealed. These may be very slight, and a painting that has had no more done to it than the needs of conservation demand may legitimately be called perfect. Yet restoration not infrequently extends to almost complete over-painting. This can usually be detected from the smudged and unequal quality of the surface and the patchy appearance of the cracking where the original paint appears and disappears under the restoration. Sometimes alterations are made for reasons that have nothing to do with condition. Dutch Vanitas pictures occur in which a skull or other undesirable emblem of mortality has been replaced by a glass of wine or a bouquet of flowers. A short while ago the figure of the mother in Reynolds' portrait of the "Misses Paine" (Lady Lever Art Gallery, Port Sunlight) was reinstated after having been covered up for many years. In the Hampton Court version of Brueghel's "Massacre of the Innocents," the bleeding babies have been transformed most inconspicuously into dogs, and as this was done in the XVIIth century they cannot now be removed without risk of damage. But if such drastic alterations are rare, any picture sale will provide examples of every degree of restoration. It is, however, a mistake to suppose that because a picture is very dirty it has never been restored. It may turn out to be in good state, but often there are unnecessarily extensive old restorations which can be very difficult to deal with. Cleaning and restoration is not a job for amateurs, who have ruined many a good picture by the careless application of solvents. Prospective vendors would be well advised not to have their pictures cleaned unless there is a probability of uncovering something really important, and never to do it themselves. Dirt conceals defects as well as merits, and nowhere so consistently as in the saleroom does hope get the better of experience.

SALE ROOM NOTES AND PRICES

BY BRICOLEUR

PICTURES

CHRISTIE'S have sold the first portion of the collection of modern drawings and pictures, the property of Arthur Crossland, Esq., removed from Heaton Mount, Bradford, Yorkshire. This included several examples of W. R. Sickert's work, including "A Girl by a Bed," a Camden Town portrait, which sold for 280 gns. It measured 19½ in. by 15½ in., and had been exhibited at the National Gallery in 1941. A portrait of an "Old Woman" by the same artist brought 290 gns. It measured 17½ in. by 14½ in., and had also been exhibited at the National Gallery in 1941. Like many of the pictures in this collection both these had been in the exhibition of paintings and drawings from the collection at the Laing Art Gallery and Museum, Newcastle-on-Tyne, in 1939. Two pictures by P. Wilson Steer, O.M., sold for 300 gns. and 270 gns. The first, painted in 1893, was of a classic landscape in Richmond, Surrey, and had been in the collection of A. S. A. Lingard, Esq. Also exhibited at the National Gallery in 1943 as "Landscape with River and Bridge," it measured 24 in. by 29½ in. The other, a slightly later work, painted in 1904, was of Ludlow Castle with anglers among trees, 24 in. by 17½ in. Both these paintings are mentioned by D. S. MacColl in his work *Philip Wilson Steer*, 1946, pp. 194 and 206. A self-portrait by J. D. Innes, 29½ in. by 19½ in., brought 360 gns. It had been exhibited at Southampton in 1951, and was also in the exhibition at the Laing Art Gallery. Another self-portrait, by Sir William Nicholson, unframed, 36 in. by 32 in., brought 250 gns. A portrait by Sir William Orpen, R.A., 1901, of a lady in black, sold for 170 gns. It measured 46 in. by 20½ in. and had been exhibited at Manchester in 1910 and Bradford in 1930, as well as the exhibition at the Laing Art Gallery.

In other picture sales at CHRISTIE'S were drawings and pictures sold by order of the executors of the late Miss E. M. M. Brenton. In this collection was "The Conversion of Saint Hubert," by J. Brueghel, which brought 1,150 gns. Painted on panel it measured 11 in. by 16 in. In the section for drawings was included a pair by T. Gainsborough, R.A., of "Woodland Pools," which sold for 145 gns. These were varnished, and measured 7½ in. by 9½ in. In other sales were a portrait of John Pine, Esq., engraver, by W. Hogarth, wearing a brown coat, sold for 100 gns, oval, 28½ in. by 24 in. It had been shown at several exhibitions, including the Hogarth exhibition at the Tate Gallery in 1951, and at Manchester City Art Gallery in 1954. It is also mentioned in several works on Hogarth, and was engraved in mezzotint by J. McArdell, c. 1755. Sir Peter Lely's portrait of Catherine of Braganza, wearing a grey satin dress enriched with pearls, brought 360 gns. It was 49 in. by 39 in., and is illustrated in R. B. Becketts' *Lely*, 1951, p. 78. A signed painting of "Ships in the Channel," by C. Brooking, 28 in. by 55 in., sold for 550 gns.

At ROGERS, CHAPMAN and THOMAS a painting by Humbert, "Halte de Dragons," sold for £120.

PHILLIPS, SON and NEALE sold a "Conversation Piece," by M. Gaisser, for £320. This was signed and dated 1886, and showed a XVIIth-century nobleman and a lady in a salon, 30 in. by 44 in. A pair of portraits by B. van der Helst of Van Daems, Master of the Royal Mercers Guild, Holland, and Dame Van Daems, sold for £270. These each measured 43 in. by 33 in., and had been in the collection of General the Marquis D'Abzac.

Two paintings by George Morland were sold at KNIGHT, FRANK and RUTLEY for £360 and £410. The first, which was signed, is of a scene outside a cottage with a man smoking a pipe, a woman and children, and poultry, 23 in. by 27 in. The other, signed and dated 1792, measured 21 in. by 17 in., and is entitled "The Deserter's Farewell." Both pictures had been in the Stanhope Joel Collection, 1950. In another sale, this firm of auctioneers made £480 for a work by Eugene de Blaas, 1904, of Italian peasants gossiping in a courtyard, 36 in. by 45 in., and £440 for "A Musical Interlude," by V. Reggianini, 28 in. by 38 in.

EUROPEAN PORCELAIN

In a collection of Worcester porcelain sold at CHRISTIE'S was a slender oviform vase painted in the style of O'Neale, with a long-eared owl and other birds on a tree-stump in a landscape, bouquets and sprays of flowers, 6½ in. high. This vase sold for 155 gns., and is painted by the same hand as a vase in the Victoria and Albert Museum illustrated by F. A. Barratt on pl. 18 of *Worcester Porcelain*. In the same collection was a teacup and saucer, with a coffee cup similarly decorated, which sold for 42 gns. These were decorated with fruit and foliage sprays and insects within shaped apple-green borders. The teacup and saucer with crossed swords and numeral mark in blue. Mrs. G. A. R. Kennard sent a large Spode dinner service of approximately 156 pieces for sale. This was partly marked Spode 967 in red and decorated in Oriental style with terraces, flowering plants and trees in rouge-de-fer, blue, green and gold within borders with shaped panels of scrolls, foliage and flower sprays on a similar ground. Other properties in this sale included a pair of Dr. Wall Worcester chestnut baskets with covers and stands. The quatrefoil-shaped bowls, which measured 8½ in. wide, had rustic and flower spray handles and pierced panels with floral medallions, the stands painted with bouquets and sprays of flowers; 95 gns. was paid for the pair. 135 gns. was paid for a set of four Chelsea figures of the Seasons, symbolised by children—Winter and Spring as boys and Summer and Autumn as girls. All standing before tree-stumps and with pierced

SALE ROOM NOTES AND PRICES

scroll bases. 10 in. and 11 in. high, from the gold anchor period. A Chelsea "Goat and Bee" jug with incised triangle mark and partly decorated in colours, brought 110 gns. It is dated 1748. A pair of apparently unrecorded Chelsea figures dating from about 1755-56 sold for 260 gns. These were the groups of Abelard and Heloise, depicting "Confession" and "Absolution." They measured 4½ in. and 4¾ in. high, and had red anchor marks. The first, with the monk seated on rockwork holding a breviary and the nun kneeling beside him with an open book inscribed "Superomni," and the latter with the monk in brown habit seated on rockwork, his arm raised in blessing and the nun kneeling before him in white hood and black habit. Major Ynyr A. Burges, D.L., sent in England and Continental ceramics which had been at Parkanaur, Castlecaufeld, Co. Tyrone, and these included a Longton Hall vase and cover, which sold for 175 gns. It was modelled in relief with overlapping leaves with lake veining and green borders, the domed cover with rustic handle, 9½ in. high. Examples of the Angoulême factory sold for 105 gns. and 80 gns. The first lot consisted of a pair of tazze, the pierced bowls gilt on the exteriors and supported by three draped classical figures, and a two-tier compotière with similar bowls supported by four kneeling Egyptian female figures, also in biscuit, 13½ in. and 18½ in. high. One had the impressed mark. The other lot comprised a pair of oval centre dishes pierced with medallions and with gilt exteriors, supported by four standing and draped Egyptian figures in biscuit, 11½ in. high. Meissen porcelain was represented by a model by J. G. Kirchner of a seated chinaman, a flower spray in his left hand and a hat in his right, his blue robes with bird medallions in rouge-de-fer. This figure, which measured 7½ in. high and has a plaster base of later date, brought 155 gns. Another Meissen figure, sent for sale by the Rt. Hon. Viscount Clifden, K.G.V.O., was modelled by J. J. Kaendler, and was of a seated pug dog with puppy, mounted with a Louis XVI ormolu base. It was 6 in. high and sold for 78 gns.

PHILLIPS, SON AND NEALE sold a circular two-handled bowl with stylised tulips in brown slip on a cream ground for £110. It was inscribed and dated 1710, and measured 8½ in. They also made £105 for a Wedgwood breakfast, tea and dinner service of approximately 200 pieces, which was crested with a gilt border.

At ROGERS, CHAPMAN AND THOMAS a Worcester jug with serpent twist handle, decorated in blue and gilt with painted panels of roses, sold for £16 10s., and a candlestick, also from the Worcester factory, £25. This had a splay support and a panel painted with flowers.

Sixty pounds was paid at the MOTCOMB GALLERIES for two Dutch faience vases and covers, 34 in. and 31 in.

GLASS, ETC.

A large Regency chandelier for eighteen lights was sold for 300 gns. at CHRISTIE'S. This had a vari-baluster stem and bowl-shaped base supporting scroll lights, hung with drops and festoons, fitted for electric light but sold with two branches deficient. 300 gns. was also paid for a Dutch glass chandelier with baluster stem and spherical base and "S" scroll branches for twelve lights, hung with festoons and drops, fitted for electric light. A pair of Louis XVI rock crystal vases with ormolu mounts sold for 115 gns. The vases had pear-shaped bodies cut with horizontal and vertical panels, and the mounts cast with scrolls and foliage, 7 in. high. Another pair of French rock crystal vases sold for 68 gns. These were of quatrefoil form and the ormolu bases chased with scrolls, flowers and foliage; 5 in. high. Among property sent for sale by Sir Francis Oppenheimer, K.C.M.G., were two late XVIIIth-century Irish hurricane lamps, the deep tapering bowls with oval medallions cut with flower sprays and waved upper borders, on baluster supports and domed and square bases, 19½ in. and 21 in. high, the two sold for 135 gns. Also from Ireland

were a pair of Waterford glass and brass candelabra, which brought 72 gns. The vase-shaped centres cut with diamond ornament and supporting scroll branches for three lights, 27 in. high. An unusual piece, which sold for 38 gns., was a Regency opaque glass bird cage with removable vertical bars. It was of cylindrical form, 21½ in. high, with the domed hood and circular base painted with medallions, chain ornament and festoons.

The MOTCOMB GALLERIES sold two cut-glass table lamps on faceted stems and petal bases for £27. They measured 13½ in. and 14 in., and were adapted for electric light.

METALWORK

An unusual lot included in one of CHRISTIE'S sales was a pair of XVIIIth-century Sussex iron hanging show cases. These were painted white with mirror panels to the pediments and glazed panels to the doors and sides, the borders pierced with fluting and medallions, 20½ in. wide; they were sold for 24 gns.

MUSICAL INSTRUMENTS

The small collection of lutes and other stringed instruments formed by Sebastian Isepp, Esq., was sold at CHRISTIE'S recently and included a Tuscan XVIIIth-century chitarra battente, which brought 70 gns. The sound box inlaid with scrolling foliage in mother-of-pearl and the ebonised back and sides with ivory lines. Similar guitars are mentioned by Hortense Panum, in Fig. 358 of *Stringed Instruments of the Middle Ages*, and also in *Katalog des Musikhistorischen Museums von Wilhelm Heyer* Coln, vol. II, p. 144, No. 548. On p. 92, No. 492 of the same work is a lute similar to one in this collection, which sold for 58 gns. Of classic form and for seventeen strings, it bears the label "In Padoua vendelio venere de Leonardo Tiefenbrucker 1584." This instrument was restored by Matthew Griesser of Innsbruck in 1761. A late XVIth-century Theorbo lute, for twenty-three strings, also bearing the label "In Padoua Vendelio Venere de Leonardo Tiefenbrucker," was sold for 58 gns. It was restored by J. V. Eberle of Prague in 1739 and by Peter Fouha in 1822. In a different property was an English walnut spinet by Johannes Watson, Eborat fecit 1762. On detached stand with slender baluster legs, 6 ft. 4 in. long. It sold for 110 gns.

CLOCKS

In another sale at Christie's two Russian table clocks brought £180 and £800. The first was by Henry Wigstrom with Carl Faberge's mark. It had a white enamel dial with gold hands in a pearl border on translucent pink enamel panel, 4½ in. high, in original whitewood case. The second clock, which was sent for sale by Lady Juliet Duff, was a circular table clock by Carl Faberge. This also had a white enamel dial with gold hands, the border decorated with translucent salmon pink enamel, the engine-turned ground overlaid with gold festoons of flowers suspended from ribands set with small rose diamonds, within a chased gold laurel leaf outer border, 4 in. diam.

COUNTRY SALES

Lytham St. Annes. MESSRS. J. ENTWISTLE & Co. held a sale at The Galleries, Kingsway, Ansdell, Lytham St. Annes, which comprised chiefly items from the estate of the late Eliza Lilian Heywood. In the sale was a William IV silver tea service which brought £106. Jewellery included a single stone diamond ring, which brought £175, and a diamond and emerald ring and drop pendant in platinum, £110. A Chinese carpet sold for £160 and a mahogany bow-fronted chest of drawers £34. The porcelain included a Derby figure of a peacock, £24, and a pair of Royal Vienna vases, £24 10s.

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